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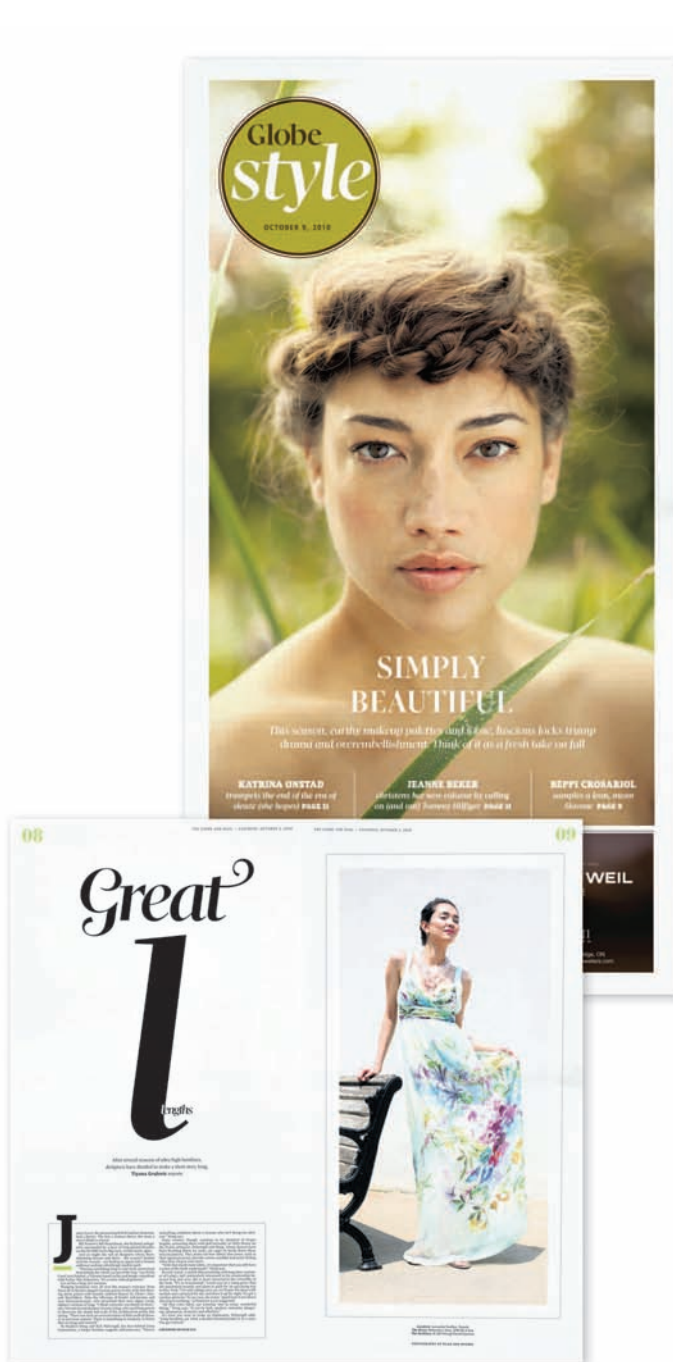
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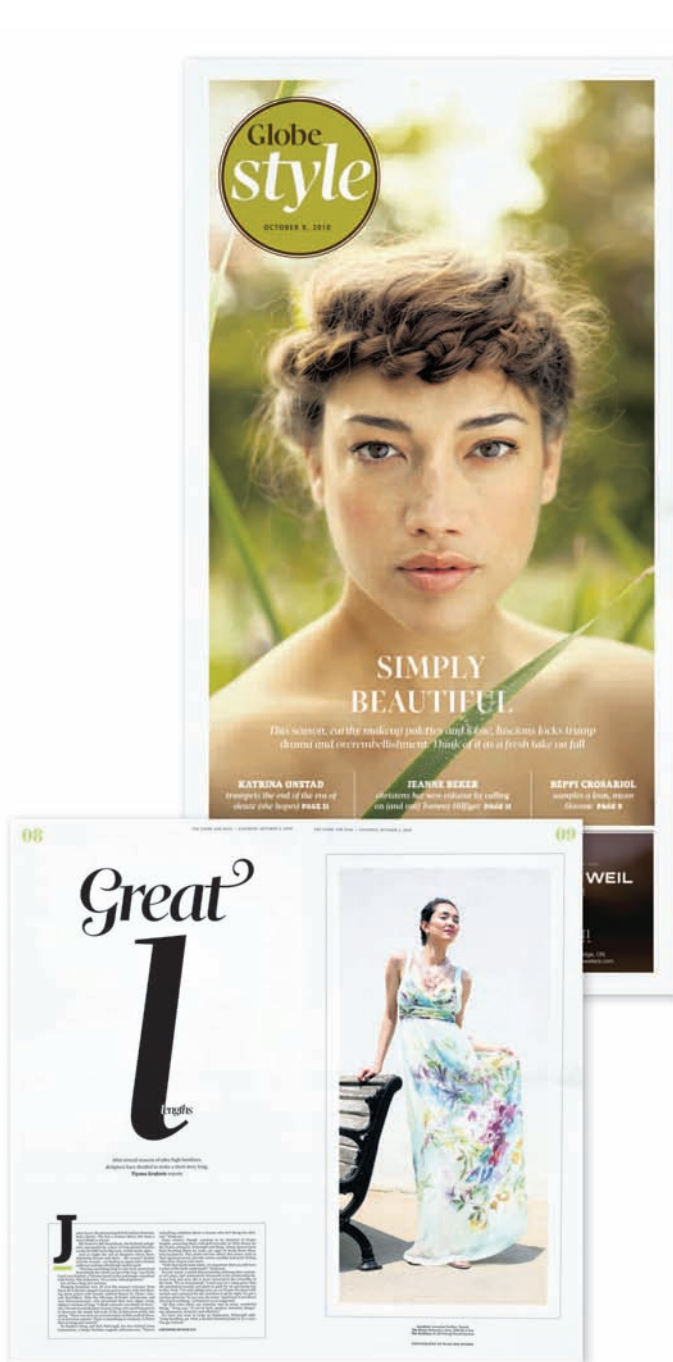
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JOE



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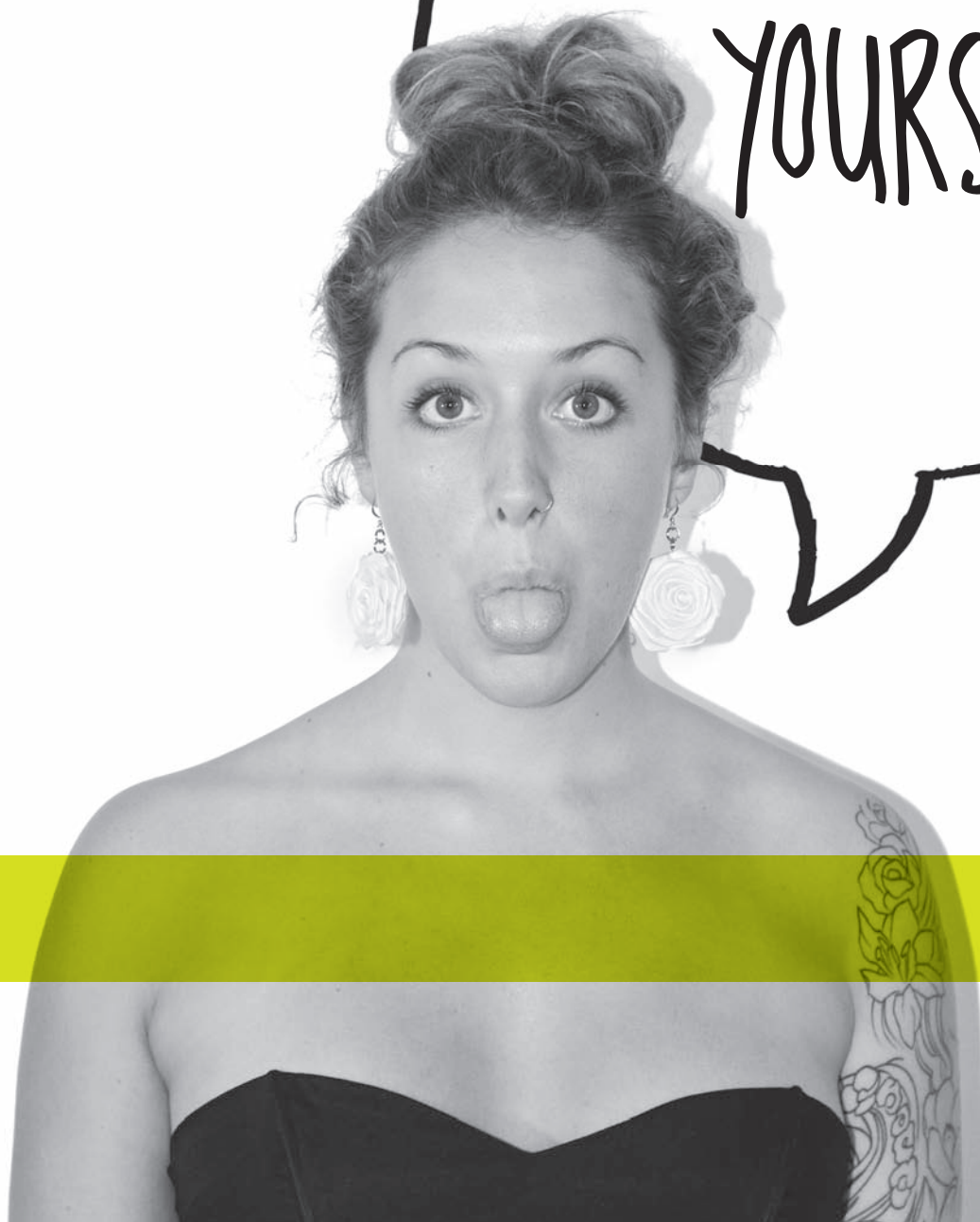
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ON THE COVER When coming up with a cover concept to celebrate DDB's Agency of the Year victory, the *strategy* team first envisioned some sort of rip-off fake ad cover involving a crowbar, spoofing the Subaru Outback ads. But in the end we opted for (less complicated) cuteness in the form of the beloved Salty character from the Knorr Sidekicks campaign. Brought to life by Toronto-based illustrator Ryan Snook, Salty trades in his usual melancholy demeanour for a party hat and a smile to fete his creators.

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Connect



The Toronto Star reaches more people in Toronto and across Canada every day of the week than either the Globe and Mail or the National Post.

Source: PMB Fall 2010, 2 Year Database

thestar.com is the most read newspaper website in Toronto.

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Source: NADbank Fall 2009/Spring 2010 and PMB Fall 2010: 2 year database

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Effective awards

It took 58 years, but Cannes has decided advertising effectiveness deserves recognition, and so Creative Effectiveness Lions will be doled out for the first time at the 2011 edition of the adfest.

They're looking for "creativity that affects consumer behaviour, brand equity, sales, and where identifiable, profit." Eligibility is limited to last year's shortlisted entries and winners and will be scored on strategy (25%), idea (25%) and results (50%). So it's official: even the grand dame of ad shows has decreed ROI a podium-worthy attribute. It will be interesting to see who is asked to judge.

In Canada – a market where budgets are smaller and have always had more scrutiny – we've been keen on ad ROI a tad longer. The CASSIES have been around since 1993 and are sort of the flip side of what Cannes is doing. Rigorous cases form the backbone, and while creativity is considered in the judging round, making the cut comes down to proving results are tied to advertising. The CASSIES' ROI-led nature makes them matter more both agency- and brand-side, creatively expressed this year by Ogilvy's cheeky "No Dogwalker" campaign. This client POV is no doubt the Creative Effectiveness impetus for Cannes, and time will soon tell if this creatively filtered award category proves an effective showcase of Lions ROI love.

Our BIG awards (pg. 22) were actually developed in response to "Dogwalker" backlash, back when the marketing side of our readership complained that too many ad shows put a spotlight on work that does nothing to move the business, and was therefore meaningless to the industry.

This sentiment has simmered for ages, but five years ago we saw an opportunity to counteract it by creating a showcase for the most important work agencies were doing for their biggest clients, and at the same time, explore broader beyond-advertising skill sets and practices many had developed.

Strategy's Agency of the Year (p. 55) is somewhere in between the CASSIES and Cannes approach, and that's likely why it's so important to agencies and marketers. Adjudication is based on cases, scored for both the strategic and creative thinking that took teams from challenge to insight, idea, execution and, finally, results. To win, AOYs have to do it all and do it consistently across multiple brands. "All" definitely includes being effective.

Read the digest versions of the winners' cases to see the scope and depth of Canada's top shops; smart insights, original ideas – and payoffs. This year's AOY Gold was won by DDB, and each campaign contributed to over-achieving on desired results. Take our celebratory cover condiment as an example: during Q1 2010 Salty drove Knorr's Sidekicks to its highest dollar volume in three years, overtaking Uncle Ben's as number one.

The effectiveness of the programs helmed by our Gold media agency winner PHD included increasing calls to Suicide Action Montreal by 35% (each representing a saved life), via a creative media idea that grew visibility 20 times over budget, and its work on the Becel "Love your Heart" program contributed to a 35% share increase over the past three years.

Taxi took Silver AOY and two BIG awards – Gold for Bombardier's Olympic torch, which lit up its PR standing here at home, and Bronze for its Canadian Tire coins, which achieved an ROI of over 175%.

The kind of effort that goes into programs like the TD comfy green chair integrations done by Silver MAOY Starcom – content deals with shows like *Idol*, *Lost*, *Dancing with the Stars* and *Desperate Housewives* – are perfect examples of what it takes to win: new ideas, new heights of collaboration, true partnership and perseverance.

It strikes me that awards that do not acknowledge effectiveness as well as creativity in advertising, if not entirely pointless, are missing the point. Celebrate what works. As getting attention in the mediascape and at retail gets harder, increasingly, creativity is key to achieving that.

Congrats to all our winners and to everyone who participated, and thanks to all those who took the time to help with the shortlist polling and judging this year.

cheers, mm

Mary Maddever, exec editor, *strategy*, *Media in Canada* and stimulant

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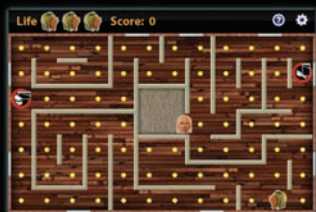
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A WORD FROM THE PUBLISHER



Innovation rocks at AToMiC

There's nothing like a dynamic showcase of best-in-market innovation to inspire creativity and next-level thinking, and *strategy*'s second annual AToMiC conference delivered this in spades. A unique blend of nearly 250 marketers, creatives and media professionals gathered together at the Toronto Reference Library on Oct. 11 to converse with the catalysts for change in Canada's marketing landscape, and to learn from those who are challenging convention and proving it out through case-driven results and insights.

In the end, AToMiC's broad landscape of cross-media programs, thought leadership and old-fashioned hands-on tech demos demonstrated that this country's not only got the creative chops and digital savvy to cut it in a time of ruthless change, but is ready to trailblaze new methods of consumer engagement.

Next up are the *strategy*-produced CASSIES in association with the ICA, AAPQ and APCE, Canada's most renowned celebration of advertising effectiveness. It is with great privilege that we act as the official kickoff event of Advertising Week on Jan. 24 at Toronto's Arcadian Court. Be sure to join us. With a near-record level of entries, this year's instalment will be among the most educational and competitive we've ever seen.

Finally, we're ready to unveil the dates of the highly anticipated follow-up edition of the Shopper Marketing Forum. Mark your calendars for March 2-3 as we ignite the conversation around one of the fastest growing and rapidly evolving disciplines in packaged goods marketing. This year we're introducing an expanded format featuring two days of education, debate and networking among Canada's top manufacturers, retailers and agencies. If you're involved in the marketing of retail goods, you won't want to miss the groundbreaking program tailored for the Canadian industry. Watch this space for more details.

Russell Goldstein

Executive publisher, *strategy*, *Media in Canada*, *Stimulant*

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AMEX LOOKS FOR THE ART DIRECTOR IN EVERYONE BY JONATHAN PAUL

American Express wants you to realize your artistic potential



American Express is using Facebook to help Canadians unleash their inner artist, with a contest that lets participants decorate digital canvases. Kicked off last month and running until Nov. 17, the contest is a take on Amex's worldwide "Potential" campaign. The best piece, as chosen by the brand, will be featured in an online ad, complete with the artist's signature and a brief snippet explaining the artwork's origins.

"The strategy is to give Canadians the opportunity to directly engage with the campaign," says David Barnes, VP, marketing and communications, American Express Canada. "It's enabling them to play off the theme, which is 'Realize the Potential.'"

The contest, developed in collaboration with Ogilvy Toronto, Brees PR, Mindshare, Neo@Ogilvy and Endeavour Media, is being supported with print and online ads, Facebook advertising and a PR campaign reaching out to bloggers and Twitter users.

WAREHOUSE ONE GETS A MAKEOVER



After 30 years, Warehouse One is finally sporting a new look. The Winnipeg-based jean store recently launched a chain-wide rebrand across all of its largely rural locations, as it continues expansion plans and a push into more urban markets.

Although the store has introduced an evolving range of fashion-conscious clothing, research conducted by Vancouver-based DIG360 showed that customers were confused as to what Warehouse One was all about.

The jean co., which currently has 113 stores, enlisted Vancouver-based design company Dossier to help.

The insight they uncovered was that Warehouse One is about community and "straight-up fashion for real people."

"We wanted to retain our relevancy in rural markets while also strengthening our ability to expand into urban fringe locals," says Larry Millar, director of marketing, Warehouse One.

A new logo and colour scheme now adorn all external and internal signage, and store photography conveys a more casual feel rather than posed.

The rebrand is being promoted via a campaign by Winnipeg-based McKim Cringan George. It features billboards, bus kings and interior bus cards, as well as radio ads in Winnipeg, Grande Prairie, Fort McMurray and Fort St. John, and will be rolled out in other markets across the country in the near future. **JP**

DORITOS GETS DOWN WITH RIHANNA (AND WEBSTER)

BY KATIE BAILEY



She's bringing the pop, it's bringing the chips and, together, Doritos and Rihanna are making sweet, multimedia music.

This October, the PepsiCo brand unveiled its latest global Doritos

campaign in promotion of its "Late Night" flavours, All Nighter Cheeseburger and Last Call Jalapeno Popper. The star of the campaign is pop singer Rihanna, whose likeness is featured on-pack for a limited time along with a glyph that activates an augmented reality concert experience on the Doritos Late Night website.

Although the campaign is global, it has a unique face in a handful of countries via partnerships with up-and-coming bands. In Canada, Toronto's Down With Webster is the featured band, starring in a unique "360-degree" video on the Late Night website, filmed with a camera that lets the viewer control the viewpoint.

The idea for the campaign stemmed from a global marketing meeting, in which Doritos' partnership with pop punk band Blink 182 last year was brought up with enthusiasm, Andrew Sutherland, director of marketing, core brands, PepsiCo Canada, says. The decision was made to develop an entire campaign around it this year, and use it to build up the new Late Night flavours.

The media plan supporting the campaign is entirely music-themed, using CTV's MuchMusic and Astral's MusiquePlus to reach the brand's young target demo. The plan includes the channel's first-ever co-branded band content in the form of a blog promoting both the brand and the band, a series of two-minute TV spots and a sponsored 30-minute Rihanna special this month.

Canadian agency credits for the promotion include Jetstar for Down With Webster, Proximity for digital, BBDO on the Down With Webster video and OMD on the media buy.

INDUSTRY MASHUP

HELPS REMIX FILM PROJECT



Who'd have ever thought that inner city youth would look to a member of Toronto Police Service's Emergency Task Force as inspiration?

A few months ago Calum deHartog, who also moonlights as a commercial director, created The City Life Film Project with Toronto-based Temple Street Productions and The Remix Project, a Toronto charity employing arts and culture to engage young people mostly from "priority neighbourhoods." It partners inner city kids with industry professionals,

providing them with guidance and resources to bring their stories to life.

"[The goal is] to inspire future filmmakers," says deHartog. "It also reinforces my view that arts and culture are an important component of society in creating dialogue and understanding the world, or city, we live in. One of the finalists shook my hand and said, 'I would have never shaken the hand of a cop until now. Thank you.' That pretty much sums it up."

Leo Burnett, through one of its producers, Jackie Bellmore, an acquaintance of deHartog's, jumped on board to develop a pro-bono promotional campaign set to launch this month. It includes a fake movie trailer, showing in theatres and on TheDownfallMovie.com, and wild postings throughout Toronto touting *The Downfall*, a film that never got made because the young man who would have made it was killed outside of his apartment thanks to a stray bullet.

The films will be featured on CityLifeFilmProject.com, at a special screening at the TIFF Bell Lightbox, the Canadian Film Centre's Worldwide Short Film Festival, on select Corus TV stations and at high school and community centre screenings. **JP**

STEAM WHISTLE ADDS VANS TO ITS DECK PARTY

Steam Whistle has teamed up with Vans to celebrate skateboarding DIY style.

Its annual Design-A-Deck contest hits a demo a little younger than the beer co's core of craft beer-drinking dudes aged 25 to 35 years old, says Meghan Mesheau, field brand manager, Steam Whistle Brewing, establishing awareness so that once they hit the age range where premium beer is affordable, they'll come back to the brand.

The contest, which invites Canadians to submit a skateboard concept

incorporating the Steam Whistle brand, is now in its third year in Calgary, where it originated, and second in Toronto.

New this year, a chosen few get to design a pair of Vans shoes that mesh aesthetically with their board. Initiated in Calgary, the Vans element will be exported to Toronto if it's a success.

"We wanted to create events that we own, and legitimately support artists," says Mesheau. "Attaching it to the skateboard culture, and including Vans, was another great extension of this."

Since the program began, it's resulted in greater brand awareness in both markets,

Mesheau says, with a 30% increase in submissions in Toronto since 2009.

Selected artists will be given a blank deck on which to apply their design for resubmission by Nov. 14, and will be awarded \$150 and have their designs displayed on Steam Whistle's website, Facebook and Twitter pages, with decks showcased in Steam Whistle licensed bars and restaurants. **JP**



"I would have never shaken the hand of a cop until now"

Brilliant!

JOE FRESHENS UP SCOUTS CANADA

BY MELINDA MATTOS



After scouting out a design team to revamp its uniforms, Scouts Canada has awarded the badge to Joe Fresh Style. The decision to update the uniforms is part of "Scouting Now," the youth organization's long-term action plan to revitalize scouting in Canada.

"It's all about reintroducing our organization to the Canadian public, and becoming more relevant to today's kids and families," says Stephen P. Kent, chief commissioner and chair of the board of governors, Scouts Canada.

It's been 20 years since the last uniform revamp, and Scouts Canada has tasked Joe Fresh with creating a co-ed wardrobe that's suitable for outdoor adventures, environmentally sensitive, attractive to young people and affordable for families.

Although Scouts Canada considered proposals from a number of companies, Kent says, "Joe Mimran's team demonstrated the strongest interest in partnering with Scouts. His personal commitment to the project has really been evident."

The unveiling will take place in February, with new uniforms set to roll out next fall. Kent says they're also exploring the possibility of a fall promotion in Joe Fresh retail locations, though the uniforms won't be sold there. With the cheap-chic retailer on board, scouting just got a whole lot spiffier.

L'ORÉAL EXPERIMENTS WITH YUL-LAB

BY MELINDA MATTOS

The Canadian branch of L'Oréal Paris is sharing more than just its beauty secrets with Montreal, as it runs a series of one-minute advertorials called “Mes Secrets de Beauté” on TV and online. It's previewing an idea that could go national or international, depending on its performance in Quebec.

The campaign was launched in conjunction with YUL-Lab, an initiative of the Association of Quebec Advertising Agencies (AAPQ) that helps global brand teams use the Montreal market as a test lab for new advertising models.

Yanik Deschênes, president of AAPQ and YUL-Lab, explains the appeal of the program: “You can experiment and try new things here in Montreal and not put your brand at risk globally.”

Montreal has the advantage of providing a controlled environment with its own media, its own star system and little spillover to or from the U.S., he says. And YUL-Lab participants get special benefits and incentives, which may include media discounts, access to research or increased production capabilities.

Montreal-based L'Oréal Paris was the first brand to sign on with YUL-Lab when the concept was announced in August 2009, and now it's unveiled the first partnered project. (A second global brand partnership is in the works, with details expected shortly.)

Airing on French-language channel TVA, the 60-second “Mes Secrets de Beauté” advertorials feature pairs of women selected through an open casting call, who speak in their own words.

“They tell us about who they are, what they really like in themselves and we see them using our [makeup] and commenting on it,” says Sonia Lassoued, group manager, cosmetics, L'Oréal Paris.

The TV spots first appeared in March, with a 10-week run to test the format. Initial results were good, with Quebec seeing higher sales growth than the rest of the country, but small adjustments were deemed necessary (such as changing the way products were displayed and relocating the shoots to a glamorous hotel).

The real push behind this campaign began in August, when L'Oréal used radio to announce a casting call. Two hundred women auditioned, with participants selected based on their on-camera chemistry and relatability to L'Oréal Paris's target demo of 25- to 50-year-old women.

The new episodes launched mid-September, promoted on radio and via a homepage takeover of the Quebec-based Canoë portal. The 17 spots were jointly created by L'Oréal's AOR Marketel and production company Match Prod, with a supporting web campaign



handled by digital AOR Nurun. Airtime was arranged directly with TVA, with assistance from YUL-Lab.

As the TV spots wrap up this month, the focus shifts more strongly to online, with another Canoë homepage takeover launched at the end of October inviting consumers to visit the “Mes Secrets de Beauté” website, watch the videos online and vote for their favourite.

For a brand represented largely by celebrities, the decision to feature real women is a significant departure. The same could be said for the use of digital and radio, as L'Oréal's typical media plan tends to lean heavily on TV commercials and fashion magazines.

“It's a way to test a different media mix,” Lassoued says. “Everything is evolving. We are all changing the way we consume media.”

This is exactly the reason YUL-Lab was created, Deschênes says.

“CMOs are facing a big dilemma and it's how to deal with media fragmentation,” he says. “Before spending big money on a global campaign, you might want to experiment in a smaller environment that will cost you a fraction of the budget.”

YUL-Lab has teamed up with Ipsos Descarie to develop metrics that will measure the success and transferability of new projects. Naturally, these are numbers Lassoued is keen to see, though she notes it'll take some time to feel the full effect of the campaign.

“Women react very differently to that kind of advertorial than they react to a TV ad,” she says. “It's more subtle and you need to wait for the build-up to happen before seeing sales results.”

While it's too soon to measure the results of L'Oréal's experiment, Lassoued is hopeful she'll have good news to share with her international team, sparking similar campaigns outside of Montreal.

“I'm really going to work to make it happen,” she says. “I would see it as a success not only for L'Oréal Paris but also for YUL-Lab.”

STORE WARS: WISH LIST COMPETITION

BY JONATHAN PAUL

'Twas the month before Christmas and all through the land, marketers were stirring, creating holiday promotions for their brands. Here's a rundown of what some of the big players have wrapped into their holiday advertising offensives this year.

Future Shop



Future Shop wants to set itself up as a number one gift-buying destination this Christmas, so its holiday campaign builds on its fall effort, positioning the brand as a purveyor of technologies that open up a fantastic world of possibilities.

Two TV spots are set to launch Nov. 19, one brand-oriented, the other retail-focused, featuring the same fantasy aesthetic as its back-to-school ad, with animated images springing forth from a flyer, and a wrapped gift, to suggest the exciting worlds that Future Shop's techy presents open up. They will be followed by a Boxing Week ad.

The effort also includes radio ads, and all TV and radio will be translated into Hindi, Punjabi, Mandarin, Cantonese, Arabic and French for the Vancouver, Toronto and Montreal markets.

An online component includes interactive holiday contests, while a holiday gift guide will be given out in Cineplex theatres and polybagged with magazines including *Maclean's*, *Chatelaine* and *En Route*. Cossette developed the creative while Optimum managed PR and Media Experts handled media.

Zellers

Zellers is taking a heartwarming, yet funny, tone to convince young moms and families that it's the go-to destination for holiday gifts.

The brand's holiday campaign, which launched Nov. 8, includes a chuckle-inducing TV spot featuring home décor, toys, fashion and apparel. Traffic-building radio ads focus on shopping timeframes, while customer appreciation, Zellers' Moonlight Madness events and weekly flyers provide specific pushes.

Three glossy magazine-esque flyers are

also being distributed with national daily newspapers in November and December. One covers off home décor, the second holiday giving and the third is a gifting guide, each one illustrating that Zellers has everything for "what's next" on your holiday shopping list. Toronto-based John St. crafted the creative for the effort, with media handled in house.



played out via an in-store choreographed dance number. It's a positioning that plays to the subtle differences between the Future Shop and Best Buy consumer, targeting a more female-skewed, family-oriented customer base that's a little less comfortable with technology.

The effort gets underway Nov. 12 and also includes a social media component featuring YouTube, Facebook, Twitter and Plug-in, the brand's online community forum, mobile ads and radio.

Also part of the mix are yellow holiday to-and-from gift tags handed out to gift buyers in-store, and the "Proud Giver Happy Winner Challenge," an advent calendar-style contest set to kick off Dec. 1, which features daily challenges for the chance to win \$15,000 in electronics and a \$5,000 donation to a registered Canadian charity of the winner's choice.

Sears

Sears' holiday effort concentrates on its point of differentiation: different channels for gift purchase. This entails an online component allowing customers to purchase gifts up to the last minute, the iconic Christmas Wish Book catalogue which was sent out directly to customers in August, and traditional in-store collateral.

This year it's incorporating the image of a snowflake, which is featured across all its POS collateral and communication touchpoints. These include TV developed by BBDO and launching later this month, print by Pi Media of St. Joseph Communications and radio by Pirate Radio, both of which launched Nov. 1. Mediaedge handled media.

Sears' loyalty program gets a holiday boost via a "Wish and Win" contest launched with the catalogue allowing customers the chance to win \$10,000 in Sears Card points, Panasonic 3D TVs or gift cards.



And social media is also in play, including Twitter and a Facebook contest letting customers vote on their favourite Wish Book cover since 1953, as well as a significant CSR element that will see proceeds from various initiatives, like sales of the brand's 2010 plush charity teddy bear, going to Boys and Girls Clubs of Canada.



Bio

Born: Cork, Ireland. May 27, 1974

Education: Bachelor of commerce, University College Cork; master's degree in marketing, University of Ulster

Career: Goode started her career working with Irish crafts retailer Blarney Woollen Mills Group, before becoming a brand manager for Waterford Wedgewood's Canadian business in 2000. She returned to Ireland in 2003, running a family business for a year and then becoming a brand manager in the grocery retail sector for Musgrave Retail Partners Ireland. In 2006, she received permanent residency status for Canada and moved back, joining Mattel Canada as brand manager for Barbie. In 2008, she was promoted to senior marketing manager for the girls' division, and in July 2010, she was promoted again to director of marketing, responsible for all girls' and boys' brands

Size of marketing team: 12

BARBIE gets fresh

Mattel Canada's Réidín Goode leverages Barbie's cultural cachet with fashionista BFFs and red-carpet dates, while Hot Wheels revs up for a revamp

BY MELINDA MATTOS

At 51 years old, Barbie is still turning heads and breaking hearts.

Last month, her ex-boyfriend Ken (personified by a herd of male models) mingled his way through Barbie-sponsored LG Fashion Week in Toronto, searching for his former love. (In case you missed it: the long-time lovers, who met on the set of Ken's first commercial in 1961, parted ways in 2004, as announced by a PR campaign.) This month, Barbie began a new relationship with Joe Fresh, launching a limited-edition collection of sleepwear and intimates for women and girls called Barbie Loves Joe Fresh – the fashion retailer's first licensing partnership. She's even educating kids on the allure of classical music, as *Barbie at the Symphony* – a screening of princess-themed Barbie movie footage soundtracked by a live orchestra – makes its Canadian debut at the end of November.

The world's most popular doll has a busy schedule, and so does the woman handling her affairs in Canada.

"Working on the Barbie brand is like managing a celebrity," says Réidín Goode, director of marketing, Mattel Canada, who oversees Barbie, Fisher Price, Hot Wheels and the recently launched Monster High brand. "It's so widely known, everyone has an opinion."

While pop stars come and go, Barbie has shown remarkable staying power. Since her 1959 launch at the New York Toy Fair, she's had 127 careers, been outfitted by Versace and become a household name around the world. A 2008 survey by Harris/Decima found that 95% of Canadian women aged 18 to 34 played with the doll when they were young.

The question is: how's the old girl holding up? With kids maturing faster than ever, doll play is less popular than it used to be, and tends to end earlier in childhood. Throw in some increased category competition, like the introduction of Bratz dolls (launched by a former Mattel employee in 2001) and Spin Master's Liv fashion

dolls (2009), and it's fair to say that the new millennium hasn't been easy on Barbie.

"In the five-year period before [2009], Barbie doll sales had been challenged," admits Goode. "We were dealing with competitive pressures, technology was advancing and suddenly girls had a whole barrage of other playthings to take them away from the Barbie brand."

Although Barbie DVDs were still doing well (Universal sells about 350,000 annually in Canada), doll sales were flagging. With Barbie's 50th anniversary approaching in 2009, it was an ideal time to re-evaluate the brand's focus – a global project steered by the U.S. head office. What this process revealed, Goode says, is that the brand identity stands on three main pillars: Barbie is a fashion icon who should reflect what's



Barbie has branched into experiential marketing with events like the career-focused I Can Be...Academy.

on trend; Barbie is about aspiration and inspiring girls to be whatever they want to be; Barbie is culturally relevant.

In other words, while Barbie started out as just a doll, she had become much more than that, and it was time to leverage her pop culture presence.

"We really sought to reinvigorate the brand by moving it above and beyond the toy aisle and positioning ourselves as a lifestyle brand," says Goode.

In Canada, Barbie's 50th was celebrated with a number of adult-focused brand partnerships, including collaborations with bath and body line Cake Beauty, fashion designer David Dixon and jewellery line Foxy Originals. Barbie also signed on as a sponsor of LG Fashion Week that year, with Barbie-inspired fashions appearing on the runway and attendees lining up to pose for photos in a life-sized Barbie doll box.

Although Barbie's core demo is girls aged three to six – not the typical Fashion Week audience – the secondary target is their moms, and these partnerships allowed Mattel to reconnect with them.

"Mom is ultimately the gatekeeper," Goode says. "She grew up with the brand and she has a lot of say about what her daughter can and can't do."

If moms saw the brand as on-trend, Mattel hoped, the positive regard would lead to more doll purchases. The strategy seems to have worked: in the Canadian market, Barbie dolls saw double-digit growth in both 2009 and 2010.

Over the past two years, Mattel has also instituted a SKU rationalization process, focusing on what Goode calls "bigger, better bets," with 200 total SKUs in any portfolio at one time. Like in the fashion world, new dolls launch in spring and fall to coincide with seasonal trends. Meanwhile, a variety of licensing categories – from footwear to electronics, sporting goods to publishing – creates an "expanded footprint [that] enables us to tie together all four corners of a store," Goode says.

In other words, Barbie's come out of her slump swinging. "The 50th anniversary was a moment in time that allowed us to unite all the work we'd been doing and move forward with what we like to



Above: Barbie and Ken got a pop-culture boost this summer, appearing in Disney/Pixar's *Toy Story 3*.

Below: The ultimate career-hopper, Barbie's been a nurse, a firefighter and, in 2010, a computer engineer.

think is an epic marketing platform," Goode says.

With Ken's 50th on the horizon in 2011, his appearance at this season's LG Fashion Week is just the start of a new Ken-themed campaign. He first stepped into the spotlight this summer, joining Barbie in the Disney/Pixar flick *Toy Story 3*. Vintage Ken dolls are being reproduced as part of the collectors' line and a new doll called "Sweet Talking Ken" will start shipping in December, with a major PR push planned for the launch. The new doll contains a voice recorder that allows girls to record their own messages and lower the pitch for playback.

"The joke is that, for the first time ever, Ken will say whatever Barbie wants him to say," Goode says, adding that she can see it becoming a gag gift for adults.

Although Goode is a Barbie expert now, she hasn't a single childhood memory of tearing open that bright pink box – a fact she readily admitted when she applied for the job of Barbie brand manager in 2006.

"During the interview, I sat there and said, 'You know, I've never owned a Barbie doll.' They thought that was very unusual – and even more unusual that I would admit it in an interview," she says, laughing. Although Goode loved dolls, she grew up in Ireland at a time before Barbie's world domination took hold.

But she didn't need nostalgia to help Barbie

connect with new generations of girls, and with assistance from Mattel Canada's agency partners – Ogilvy for advertising, Carat for media and GCI Group for PR (all in Toronto) – Goode is working to ensure that the recent sales turnaround continues.

The new Barbie Loves Joe Fresh line launched Nov. 1 with an integrated online banner ad campaign on mom-and-kid co-viewing

websites driving consumers to Joe.ca, where they could enter to win a Barbie sleepover party. Barbie events are also being held at Loblaws stores across the country, with PC Cooking Schools offering cupcake and t-shirt decorating.

This fall also saw the Canadian launch of Monster High, a franchise targeting girls aged eight to 12. It centres on the hip teenage descendants of famous monsters (think: Dracula and Frankie Stein), anchored by a line of dolls, apparel, accessories and books, with plans for a live-action theatrical release in 2012.

"For the first time, we are rolling out a new intellectual property across a number of diverse consumer-product categories simultaneously," Goode says.

A multimedia campaign kicked off the launch, including partnerships with YTV and Teletoon,



3 QUESTIONS

If you were a Barbie doll, which would you be?

Day to Night Barbie – I'd love to have the ability to seamlessly go from office to cocktail party, while all the time looking fabulously glamorous.

As a kid, what did you want to be when you grew up?

I would spend hours combing through and styling my dolls' hair, so at one point I desperately wanted to be a hairdresser. I changed my mind somewhere along the way, but still get to comb Barbie's hair aimlessly whenever the mood grabs me.

What do you do to unwind?

Shoe shopping always manages to be extremely therapeutic.

who

a series of animated webisodes on YouTube and an interactive online presence at Monsterhigh.ca.

Although Goode says TV is "still the biggest driver of mass awareness" for Mattel, digital has become a key campaign element. She points to Fisher Price's "Best Little Laugh" contest, which launched in August and runs through December, as another example of how Mattel Canada is engaging consumers online.

"We did some research and asked moms what was the best sound that they could hear from their child and they said laughter," explains Goode. The contest invites parents to record a video of their child laughing, upload it to Bestlittlelaugh.ca and share the link via Facebook and Twitter. The laugh that garners the most votes will win \$2,500 worth of toys, a digital video camera and one-year supply of diapers.

Under Goode's leadership, Mattel Canada has also been expanding the experiential aspect of

its marketing programs. In March, an event by Spider Marketing in Toronto, called I Can Be... Academy (connected to a global, career-focused "I Can Be..." campaign), invited Canadian girls to try out different careers that Barbie has had – from rockstar to dentist – and receive a souvenir diploma.

Mattel has also linked its nationwide "Doll for a Day" contest with the *Barbie at the Symphony* event happening at Toronto's Sony Centre for the Performing Arts this month. One contest winner will join the conductor onstage for a song, to help conduct the Kitchener-Waterloo Symphony.

Experiential is playing a large role for Mattel Canada's other brands as well, as seen in this summer's promotion of Hot Wheels Colour Shifters, which change colour when wet.

With the help of activation agency TrojanOne in Toronto, Mattel created a life-sized

version of the toy car, coating a Ford Mustang in specially designed paint and taking it on a 50-stop tour across the country.

Hot Wheels was also a sponsor of the 2010 Honda Indy this summer, partnering with the FAZZT Race Team to design driver Alex Tagliani's racecar, his suit and the uniforms for his pit crew. It was a brand-appropriate move that reached out to young dads the same way the LG Fashion Week sponsorship appeals to young moms – playing on their childhood nostalgia and, with any luck, triggering renewed interest.

Hot Wheels' busy summer hinted at a broadening of the brand's appeal, from the target of boys aged three to six to a wider demographic.

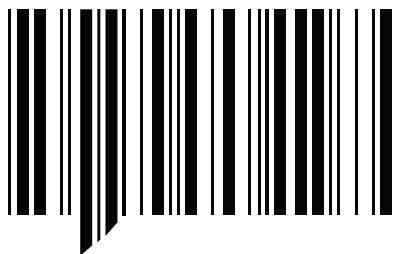
"Our vision moving forward is that Hot Wheels will provide boys of all ages with thrilling vehicle experiences," Goode says. "The notion is that Hot Wheels will move from a toy brand to a boy brand."

If this strategy sounds familiar, it's no coincidence. "We'll look at a lot of elements of the formula that worked on Barbie, in terms of strategic brand collaboration, sponsorship of various events and doing impactful stunts in market to create cultural noise and ultimately drive demand for the product," Goode says.

Even within the Mattel family, Barbie is still a trendsetter. ■



Barbie and retailer Joe Fresh got cozy this month, launching a line of sleepwear for women and girls.



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CANADIAN CLUB GETS ADVENTUROUS

BY JONATHAN PAUL

Canadian Club believes it goes hand-in-hand with near-death experiences. The Deerfield, IL.-based Beam Global Spirits & Wine brand recently launched its first TV campaign since 2001, celebrating the bonding that takes place when friends share tales of derring-do.

Two TV spots depict guys in perilous circumstances: one running for his life through a forest, another on the ledge of a high rise in his skivvies. The ads drive to Adventure.cc, where there are prizes and drink recipes to be won.

Developed by Toronto-based Juniper Park, it's an attempt to bring Canadian Club back to being the top-of-mind whisky choice for Canadians, says Louis Chaffringeon, brand manager, Beam Global Canada.

Canadian Club has long been associated with adventure. Its storied "Hide a Case" promotion ran from 1967 to 1991, featuring print ads calling on adventurers to hunt for 25 cases of CC hidden in exotic locales all over the world. Nine remain hidden. The brand revived the promotion in May with an updated version at Hideacase.com,

which will pit four Canadians against four Americans in an *Amazing Race*-style expedition set to get underway in April.

"[The brand] had lost its way, trying different things for a few years," says Chaffringeon. "We tried to do something that's really fun."

We asked **Jack Neary**, CCO at TBWAToronto, and **Marc Belcourt**, brand communications manager, BMW Group Canada, to tell us if CC's latest adventure is more worthy of Indiana Jones or Don Quixote.



OVERALL STRATEGY

Neary: I raise my glass and toast the creators of this work. Canadian Club with the boys fuels the spinning of stories. The best stories are based on adventure. The nexus of these two premises makes for a very sweet spot for this brand to live.



Belcourt: My personal adventure started with attempting to discover a link between the two campaigns "Hide a Case" and "Adventure." Perhaps I shouldn't have ditched orienteering class, but for the life of me, I couldn't find a single connection – other than the spirit of adventure.



CREATIVE ADVENTURE OR MISADVENTURE

Neary: The dissonance of the opening narrative ("This is the best day of your life") and images of a man perched precariously on a ledge or running for his life in some gloomy glade provide a powerful hook that pulls you through to the unexpected ending. Any Jack London worth his salt can see this work (TV and online) has got all the key elements of highly involving storytelling that take you straight to the heart of the brand.

Belcourt: It's always nice to see alcohol companies play outside the traditional messaging of "you buy, you cool." The creativity and online execution behind the "Adventure" campaign is thorough. The TV spots scare me enough to reach for a double CC. Should a viewer take it online, there is quite a bit of work involved to release clues for the ultimate reward: "The Brave Banana" cocktail. While understanding the interest in speaking to a younger demo, the content shouldn't be lifted from a Sigma Chi Homecoming menu.

RETURN OF "HIDE A CASE"

Neary: While it would be a tall tale to say I was weaned on whisky, I did spend an inordinate amount of time as a kid studying the Canadian Club ads chronicling the hiding of cases in the far-flung corners of the globe. The revival of this promotional idea feels timeless and right and the beauty of it is only CC could do it. The fit between this promotion and the rest of the campaign is very tight.

Belcourt: With 24 years of equity, the return of "Hide a Case" needed to be considered. I respect the strategy to go after original missing cases as opposed to planting new cases in less remote, urban centres where the desired demo lingers. "Hide a Case" is just that – hidden. This is the big idea. The equity is there. I question why additional funds were invested in a second "Adventure" campaign when there was an opportunity to invest in and recreate the romance of the original campaign. I'm gunning for a sponsorship of *Boardwalk Empire*. That intro does wonders for Canadian whisky.

The creds advertiser **Canadian Club Whisky**; agency **Juniper Park**; executive CDs **Terry Drummond**, **Alan Madill**, **Barry Quinn**; CD/AD **Hylton Mann**; CD/copywriter **Andy Linardatos**; account team **David Toto**, **Jennifer Christen**, **Amy Greenspoon**

B!G

AWARDS2010

BY EMILY WEXLER

This year, the B!G Awards turn five – that's five years of recognizing work that goes above and beyond advertising, producing great results for big clients, who put a huge amount of faith in their agencies, tasking them (or sometimes allowing them) to think outside the box.

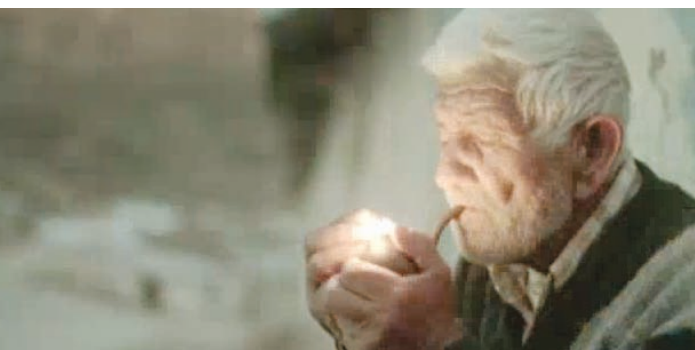
This year, we adjusted the criteria for the awards to reflect the economic climate. An advertiser must have an overall media budget of \$15 million, and the account must be worth at least \$1 million to the agency.

The 2010 winners are all about creating something tangible – proving that a campaign may be effective, but give consumers something to hold in their hands and you just may have them hooked.

Taxi was the big winner, nabbing both Gold and Bronze for two product innovation ideas. Bombardier's Olympic torch lit up pride in a nation and positive vibes for the brand, and Canadian Tire took its money to the next level, delivering another hit of pride through coins.

Silver went to Ogilvy, who eschewed advertising for experience, helping Robin Hood's bakeshops start a movement to turn flour into a family bonding ingredient.

Read on to find out more about the B!G winners this year...



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Taxi and Bombardier light up the Olympics



The challenge

Bombardier is a high-profile company with a core audience of businesses and governments, so maintaining its brand reputation is essential.

Since 2006, Taxi and MAOR Media Experts have helped Bombardier take control of its corporate image with a brand strategy based around Canadian pride, bringing about a significant and long-lasting change in Canadian public opinion of the company.

By becoming an official sponsor of the Vancouver 2010 Olympic Games, Bombardier wanted to nurture that emotional connection with Canadians. But it was determined that it would be better served by having a true role in the very heart of the Games rather than just “passively sponsor” by broadcasting TV spots.

To break through the sponsor clutter of messages around pride, Taxi needed bring Canadians closer to Bombardier.

The insight

The idea was that Bombardier could design and manufacture the Olympic torch – innovative and strategic, the concept was linked to the company’s brand strategy in Canada. Manufacturing the torch would become the ultimate form of Olympic sponsorship, allowing Canadians to understand, see, touch and fully grasp Bombardier’s involvement in the Olympics. Canadians could be proud of a torch created by Canadians, and the torch would represent the prowess of Canadian ingenuity, thanks to Bombardier.

The B!G idea

The main goal was to improve Canadians’ opinion of the brand by highlighting the message: “A Canadian that puts Canada in the international limelight.”

The creative focused on a key feature of the torch: like Canadian pride, the flame is resistant to extreme weather conditions. Set in an arid, windy location, the launch spot shows the resistance of the Olympic torch – demonstrating Bombardier’s ingenuity. The tagline of the campaign was: “Bombardier. Proud designer of the 2010 Olympic Torch,” an expression of Bombardier’s commitment to making Canada shine on the international stage.

The 30-second spot was broadcast for the first time when passion and attention were at their highest: during the opening ceremonies of the Games in the commercial break just after the arrival of the Canadian team to the stadium, and just before the arrival of the torch.

Twitter and YouTube were also used to interact with Canadians who wanted to communicate with Bombardier. Every time users mentioned the Olympic torch, Bombardier personally interacted with them, thanking them for their interest in the torch and inviting them to view a 42-second version of the spot, broadcast on Bombardier’s YouTube channel.



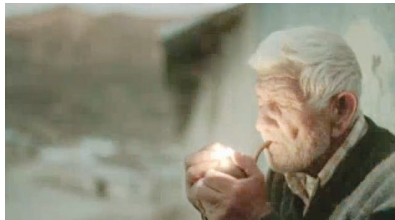
Photo: © VANOC/COWAN

The impact

Following the Vancouver 2010 Games campaign, an annual survey showed a major upswing in public opinion of Bombardier. The number of Canadians with a very favourable opinion climbed from 25% in 2009 to 32% in 2010.

The opening ceremony of the Vancouver Winter Games was the most-watched event in the history of Canadian television. On average, 13.3 million Canadians viewed every minute of the event and the audience rose to 15.6 million people when the Canadian team entered the stadium.

It is now estimated that over 15 million Canadians are aware that Bombardier created and manufactured the torch. Furthermore, they took pride in the fact that a Canadian company was responsible for such a success.



What the judges said

“Wow, what a truly innovative way to integrate and build brand equity! Bombardier’s part in the Olympics was unique and ownable. They placed a big bet on a big idea and it paid off.”

—Farrah Bezner, Kraft Canada

“The idea of having Bombardier actually design and build the torch itself was absolutely brilliant, and so relevant for the brand.”

—Al Scornaienchi, Agency59

“Anything that can lift perceptions of a brand that most Canadians wouldn’t naturally think about is a great thing.”

—Nikki Hellyer, Future Shop

Ogilvy bakes, batters and rolls with Robin Hood



The challenge

Smucker Foods wanted to celebrate Robin Hood's 100th anniversary in Canada by getting consumers involved and engaging them to use more flour, despite the fact that it's a low-interest category.

The insight

The client first requested a print ad, but the agency saw the opportunity for something much bigger.

Moms know that passing on the tradition of baking to their children is important because it helps bring families together. It's a fun and inexpensive way to spend quality time with the kids. So there was no better way for Robin Hood to celebrate its 100th year, and thank moms for

their support, than by helping them ignite a genuine passion for baking in their children.

The B!G idea

This led to the creation of a physical store called Robin Hood's Bake Batter and Roll Bakeshop. This "Willy Wonka meets baking"-inspired shop featured giant cupcake chairs, a rolling pin bar and baked goods wallpaper designed by the agency creative team. Parents and their kids could create one of six imaginative recipes. To participate, they simply registered online.

The physical bakeshop became the hub for a coast-to-coast plan. A mobile version went on the road to three major markets across Canada. Parents and kids were invited to decorate a pre-made cupcake, baked with Robin Hood flour. Similar to the bakeshop, once they finished decorating their cupcakes, the kids were given a take-away box and the parents were given recipe cards and a Robin Hood coupon.

Online, a virtual bakeshop provided recipes and how-to videos. Activities, games, a contest and baking tips rounded out the experience.

A media partnership with Transcontinental saw Robin Hood feature full page and one-third-page advertorials on the bakeshop, which drove consumers to Robinhood.ca/bakeshop where they could sign

up for the bakeshop experience. Online banners also drove users to visit the physical, mobile or virtual bakeshops.

Public relations played a key role given the positive nature of the story. As such, Bake Batter and Roll secured several prized breakfast TV shows in Toronto.

In exchange for exposure within the program, Frigidaire participated in the "Win a Dream Kitchen" contest that was promoted online and in print.

The impact

The program not only reversed the share erosion, it resulted in a significantly increased share of market for the first time in years, and increased sales (numbers are confidential). The program generated over 44 million impressions, all with a budget of under \$1 million.

Unique visits to the virtual bakeshop surpassed objectives by 137%, while website traffic increased by 26% during the program.

Spots in the bakeshop were 65% sold out in the first 48 hours and 100% filled before the week was out. The mobile bakeshops saw attendance 160% above targets.

Customer surveys showed 99% positive feedback. Most importantly, many wrote they were now going to bake more often with their kids because of this experience.

What the judges said

"The agency really went further and created an integrated event campaign around the 100th anniversary. Great integration of touchpoints. This concept has potential to live further on different platforms."

—Samuel Bussi eres, L'Or el

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Taxi and Canadian Tire make change

The challenge

Heading into 2009, the tough economy created a challenging time for brand building. Many clients had trimmed marketing and advertising budgets and the remaining money had to work harder, with a priority on immediate results. Taxi needed to develop an idea for Canadian Tire that could drive volume and build the brand in this harsh climate.

promoting limited edition \$1 coins. Not only was it an opportunity to create buzz, it would draw more people into Canadian Tire stores.

Over a three-week promotional period in February, customers who made purchases of \$25 or more would receive a \$1 limited edition coin. The coins would depict three great Canadian winter outdoor activities – skating, tobogganing and

featuring summertime activities on Canadiantire.ca. The contest was repeated – this time featuring winter activities. An in-store poster was used across a number of touchpoints to reach both store staff and customers. The weekly flyer leveraged the same design.

The impact

The decision to run the Canadian Tire Money Coins



What the judges said

“This is a winning campaign that simultaneously tugs at the heartstrings and increases store traffic. It was a brilliant way to build equity and drive sales, while capitalizing on two Canadian traditions – sports and Canadian Tire money.”

–Farrah Bezner, Kraft Canada

The insight

Canadian Tire Money is a part of the chain's relationship with its customers. And since it's given out in-store for purchases, it's directly tied to sales.

Since 1922, Canadian Tire has played a role in family life in Canada. As the leading retailer of many sports and recreational categories, it also had an opportunity to connect to Canadian winter outdoor activities. Reminding people of the connection between Canadian Tire and Canada's winter pastimes could strengthen the emotional bond to the brand.

Given the excitement of the Olympic Games, the coverage was an ideal place to celebrate Canada's "other currency."

The B!G idea

Taxi approached Canadian Tire with an idea to celebrate the tradition of Canadian Tire Money by creating and

hockey. A new design was made available each week.

In December the Canadian Tire flyer, PR and radio were used to seed the idea of the new coins, and drive volume leading up to Christmas.

During the Olympics, 60- and 30-second versions of the TV spot "Skate Story" brought to life one of the family moments being commemorated on the Canadian Tire Money Coins. A 15-second version was used as a pre-roll within the online buy, and a special two-minute version of the spot was featured on Canadiantire.ca.

A multimedia package was negotiated with the CTV consortium focusing on men's hockey coverage but also leveraging the high-profile opening and closing ceremonies.

In spring 2009, Canadian Tire had a great response to a photo contest asking customers to share their best family photos

promotion in February was made to drive traffic into the stores at a time that is usually quiet for Canadian Tire, as it falls between Christmas and spring.

Nearly \$3 million in coins were distributed. Forty percent of all transactions during the promo period came with a coin. This is the highest participation rate Canadian Tire has achieved on similar promotions ("spend \$X, get \$Y off" promotions). Typically, this type of promotion has been "richer," that is, more in the range of spend \$40, get \$10 off.

Sales increased 4.7% versus the same period the previous year. The average spending of customers participating in the program resulted in a 124% increase in average basket size of all customers (those who participated and those who did not). An ROI of over 175% was achieved.

Judging panel

Farrah Bezner Senior brand manager, Kraft Canada



Since 2002, Bezner has worked on iconic brands like Kraft Dinner, Maxwell House and Cool Whip. She capitalized on the health trend for Peek Freans through innovation for Peek Freans Lifestyle Selections. The online Soap Opera "As the Cookie Crumbles," seen as a first of its kind, was recognized with a CAPMA Promo Gold Award. Bezner is again leading the way with breakthrough digital marketing behind the Philadelphia Cream Cheese cooking strategy.

Samuel Bussi res Group manager, Garnier Haircare, L'Or al Canada



Bussi res joined L'Or al Canada in 2006, and launched several national brands with integrated marketing programs, most recently

helping the media strategy and creative development for the largest Garnier haircare launch since the 2001 introduction of Fructis in Canada. Bussi res started his career at Newad and holds a business degree from HEC Montreal and a masters in communication sciences with a specialization in new media and new technologies from Universit  de Montr al.

Scott Goodson Chairman & founder, StrawberryFrog



Goodson has over 25 years of experience working with some of the world's most iconic brands. He began his career in Canada, and later moved to Stockholm where he was partner and CCO of a leading agency, Welinder, focused on growing major Scandinavian brands globally. In 1999, he co-founded StrawberryFrog in Amsterdam and is now based in New York, where he is global chairman and CEO. Goodson has worked with companies such as P&G, Heineken, PepsiCo and Starbucks.

Nikki Hellyer Director of marketing, Future Shop



As Future Shop's marketing maven, Hellyer has plenty of scope to exercise her passion for social media and marketing innovation in a fast-paced work environment. Hellyer joined Future Shop in 2007 after building four British Columbia VQA wine brands for several years. With more than 14 years of marketing experience working with brands like Bell, McDonald's and the BC Dairy Foundation, Hellyer has a true sense of the importance of creating a brand story based on a simple truth.

Serge Rancourt Chief operating officer, Doug & Serge



Born in Montreal, Rancourt has travelled around the globe, working with some of the world's most recognized brands. He joined the Doug agency

as partner earlier this year, forming Doug & Serge. Prior to that, he spent a decade as president of Publicis Canada after 12 years at Young & Rubicam as managing director of Canada and then Germany. Rancourt sits on the board of the Trans Canada Trail and NABS. He is proud to have been named Ambassador of his alma mater, Sherbrooke University.

Al Scornaienchi President & CEO, Agency59



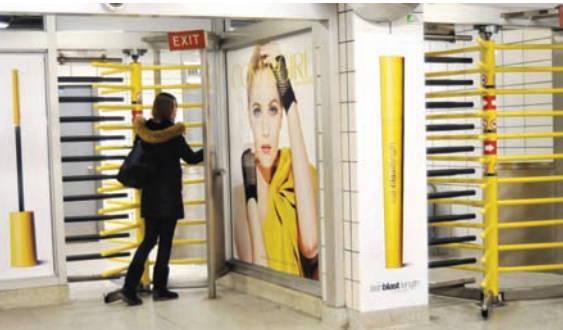
Scornaienchi joined the account group at Agency59 (then Axmith McIntyre Wicht) in 1992, and was invited to become a partner in 1996. As president and CEO, he is a key strategic resource on all accounts and prime client contact on several. Prior to Agency59, he spent almost five years at Chiat/Day, including opening and running their original Vancouver office. He started his career at JWT in the mid-1980s, the summer he graduated from the University of Western Ontario.

For 10 years we've had remarkable vision. Thank you, Ig2.

2010 | **MEDIA** AGENCY OF THE YEAR |

Looking back, moving forward

BY EMILY WEXLER & JONATHAN PAUL



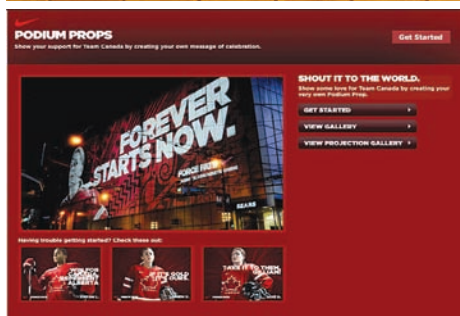
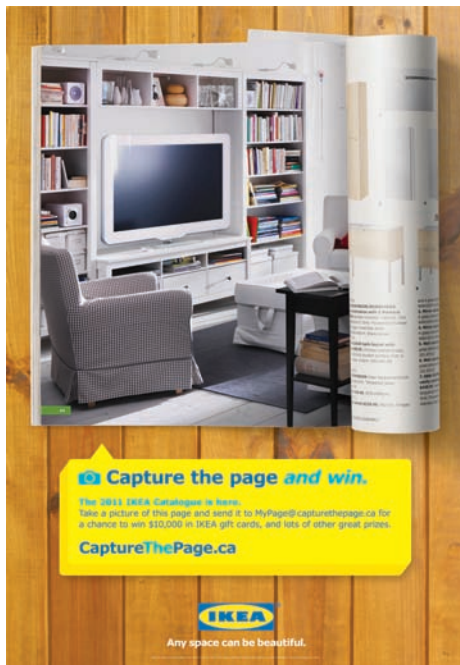
It's not about the media, but how you use it. Or at least that's one of the lessons gleaned from this year's winning Media Agency of the Year work. While there was plenty of new media and digital to go around, some of the standout cases involved innovative TV buys that interrupted programs, leveraged talent and bought ad time in strategic new ways.

And, sure, the industry is still feeling the aftershock of the recession, but as some of the judges noted, several of the campaigns this year proved that it doesn't take a huge budget to create buzz – it can even be done with a little sticker, if stuck to the right place.

This year, PHD nabs Gold for the first time, having previously reached Bronze in 2008. It knocks Starcom out of the top spot, which it had held for two years, but the agency was hot on PHD's heels, with a solid Silver showing. Cossette gave a repeat performance, taking the Bronze a second year in a row.

"What I see is a relentless effort to think outside the box – no idea is so outrageous in terms of a media perspective if it can be seamlessly integrated across a number of platforms and reaches the elusive target group," says judge Barbara Smith, director of brand engagement for the *Globe and Mail*, about this year's work. "It's refreshing to see even classic and established brands taking some interesting risks. I also sense greater collaboration between media and creative departments."

No doubt the media game keeps evolving, so we asked the winners to tell us what they predict for the future, and how their agency is planning to stay ahead of the game. Read on to find out...



Media Director of the Year 2010

BY EMILY WEXLER

Sheri Metcalfe, VP, co-managing director, Jungle Media

It's been a year of firsts for Sheri Metcalfe. A 14-year veteran with Cossette Media, she co-founded a new division earlier this year – Jungle Media, a stand-alone media buying and planning operation providing specialized services, such as the adaptation of global campaigns to the Canadian market.

The impetus behind the launch was a new client – Ikea – that Metcalfe played an instrumental role in attaining in a high-profile media pitch. Her work with the furniture giant has already generated buzz, specifically the “Capture the Page” campaign, which invited consumers to win a \$10,000 Ikea gift card by “capturing” a page from the catalogue through OOH, online, print and social media.

Since then, Jungle has built a list of clients that shifted over from Cossette, including Cadbury (Kraft Canada), Nike Canada, Sony PlayStation, PMA Ltd (Distell – Two Oceans wine and Amarula liqueur), Virgin Gaming and Coca-Cola.

The Cadbury account, which Metcalfe helped Cossette win over a year ago, and which they retained despite the Kraft takeover, generated more firsts for the media maven. Caramilk's “Keys to the Secret” promotion used 3D digital OOH synced with sound for the first time, and large keys placed on a Yonge-Dundas Square billboard location. And Trident Layers OOH executions featured wrapped subway benches (another first) and TSAs that dispensed the product.

During the Olympics, Metcalfe and her team made sure major sponsors Nike and Coca-Cola were front and centre, with a Nike video wall on Vancouver's Robson Street, and Coke's sponsorship of the Torch Run, for which they won an “Excellence in Execution” award from the Coca-Cola Company.

Metcalfe has also been a finalist at Cannes in the Media category several times for her work on the likes of Saturn/Saab and Nike (Cossette/Jungle have won four out of the eight Media Lions ever awarded to Canadian media agencies). She has also contributed to over 15 Media Innovation Awards this year, including two Golds and one Bronze.

This year, Metcalfe was elected chair of the board of directors for the Canadian Outdoor Measurement Bureau (COMB), was a judge for the Media Innovation Awards and was selected to join a PMB committee.

“Sheri is one of those deeply committed media professionals who lives and breathes her job,” says Brett Marchand, president and COO of Cossette. “Her enthusiasm and creativity are reflected in her work and in the excitement she generates within her media team and client relationships.”



Next Media Star 2010

BY JONATHAN PAUL, WITH FILES FROM EMILY WEXLER

Natasha Stevens, media strategist, OMD

To determine the 2010 Next Media Star, we invited media directors to nominate juniors who were breaking new ground in strategy or tactics. The nominees behind the most impressive plans were profiled in the May and June issues of strategy, after which the Media Agency of the Year jury chose the winner, who was announced at the AToMiC event in October.



Former OMD strategist Natasha Stevens (who has since left to explore other avenues and is working as an advisor for Sun Life Financial) started her career as an account assistant at ZenithOptimedia, where she spent two years on brands like Fox Entertainment and Nestlé Infant Nutrition. She moved over to OMD when the agency took on the Rogers account, and became a bona fide authority on airport advertising, leading its U.S. roaming campaign.

Targeting adults who travel to the U.S., Stevens reached out to people in airports right before departure by embarking on some new territory: glass decals on moving walkways, branded napkins distributed by flight attendants on Air Canada flights and a new medium in airport bookstores: bookmarks.

Rogers experienced five times the number of roaming activations within two weeks of launch and extended the campaign into 2010, growing it from a limited-time execution to a priority with year-round support and ultimately taking it international.

Other first-ever executions included digital screen dangles at the Calgary International Airport and new boards at Pearson International in Toronto.

Stevens's frontier-busting wasn't just restricted to airports. She also brought her DIY media penchant to the streets. For a Rogers consumer wireless campaign, she led a partnership with Vancouver's Flow Media to bring large-format HD video-screen tech Ad Glass to Canadian storefronts for the first time.



PHD's prescription for gold

The Facts

Staff
164

New business

Old Navy Canada, Estée Lauder Cosmetics, Astral Media Radio, Hydro Quebec, Zoom Armada, MoroccanOil, Kobo, Simons, Sun Products Canada, Beef Information Centre, The Source (Bell) Electronics, Ontario Bingo Development, Fenplast, Garaga, Unipneu, Vonage, Trader Corp, Cordon Bleu, Monster Mortgage, Dundee Wealth Inc., United Farmers of Alberta, Disnat, Public Mobile, TSX, BDO Dunwoody LLP, World Society for the Protection of Animals Canada, Mead Johnson Nutrition (Canada), Hema Quebec, Gillyboo Corporation

BY JONATHAN PAUL

It can be said that PHD acts with surgical precision when executing media programs. After all, it got the Gold, and that takes an adroit hand. Its recent track record illustrates it: winning Bronze in 2008 (the inaugural juried MAOY), and cracking the top five in 2009, plus throwing in a Grand Prix from the Internationalist for good measure.

It was PHD's work on the "Abrupt Endings" campaign for Suicide Action Montreal that nabbed that last award. Successful work for Unilever Canada on Bece's "Love Your Heart" effort and Axe's "Hair Games" have also done well to pad its resumé.

Certainly, helping PHD stitch together media solutions has been its emphasis on creativity and collaboration, two things grafted onto its DNA. Its Canadian sponsorship of World Creativity Week is one way in which the agency has exhibited its artistic learnings.

"It made a lot of sense for us in terms of being representative of what we believe and what we think we're all about," says Fred Forster, president and CEO, PHD Canada.

The theme at PHD this year was "Recess," which saw its employees take short breaks during their workday to write, draw, show and tell, and generally escape the daily grind to spend more time with the right side of their cerebrums. Now the PHD network is looking at sponsoring Creativity Week globally.

The association began in 2005 when the agency started working with Toronto-based creativity consultant and Creativity Week founder Marci Segal, to create an internal 18-month management skill-building program called Passport to Innovation.

"That more than anything else has helped us and has really defined us in terms of the creative work we've been doing," says Forster. "We're always looking for ways to heighten the sensitivity towards creativity, to make sure there's an ongoing awareness that we want to inspire people to do great creative work."

That philosophy extends right down to PHD offices. Montreal-based Touché!PHD, for example built a room specifically for brainstorming, which Alain Desormiers, president, Touché!PHD, says is like something you would see in a creative agency – beanbag chairs, lots of windows, you get the idea.

Of course, both Forster and Desormiers agree that given a rapidly changing media landscape, continued emphasis on creative collaboration, not just internally, but through more immersive relationships with creative partners and clients, is what will drive success for their agency. Lately PHD has also been taking steps to further improve upon the science behind what it does.

"The media agency of the future's role is really switching from being a facility that just determines strategy and executes, to a facility that really is in the business of staying with consumers in real time," says Forster. "And, what goes along with that is having metrics and analytics that follow the consumer in real time."

Thus was born Hive, a tool PHD developed in the U.S. that asks a roster of people across North America open-ended questions online and gets consumer sentiment in real time. Implemented in Canada this year, it allows the agency to gather rich data on the cheap, which provides qualitative and quantitative measures of how people feel about its brands and how those brands stack up against competitors.

"That information is crucial in determining what the communications strategy should be and it gives you really good nuanced information that you can't get from syndicated studies, or from an online panel, and you can get that information right away."

So, what else will agencies have to do in order to foster success in the future? Well, it's to be sure that PHD has a pretty good idea. After all, they wrote the book (see *Media Agency 2014: PHD on the Future of the Media Agency*).

| Suicide Action Montreal prevents abrupt endings |



It didn't just deliver the message but amplified it by making the target actually experience the shock of an abrupt interruption

—Judge Muriel Solomon, Canwest

Montreal has one of the highest suicide rates in the world. This serious problem affects every segment of the population, regardless of age, income or gender.

Suicide Action Montreal wanted to promote its prevention hotline and raise awareness that we can all potentially be hurt by suicide, which often strikes when we least expect it.

Shock is the first reaction experienced by those affected by a loved one's suicide. The media strategy was to create abrupt endings, like suicide itself. To ensure it was obvious, messaging was focused in environments that were happy and positive, suddenly overshadowed by a "premature end."

The "Abrupt Endings" campaign was launched with a TV stunt during *Bye Bye*, an annual New Year's Eve comedy review. Sixty percent of the population cheers joyously when the show completes the countdown to midnight. In a feat never attempted before, the countdown was overshadowed by the Suicide Action board: "We don't like saying Bye Bye. Suicide Action Montreal. Take the time this holiday season to remind your friends and family that you love them."

The campaign continued on TV with end-of-show credits suddenly popping up in the middle of 10 popular shows, followed by the message: "Does this premature end surprise you? What if it this was the life of someone you loved? Suicide Action Montréal. 1-888-APPELLE." The show then resumed as normal. This integration was broadcast during program content – not commercial time.

On two leading radio stations, the concept involved interrupting the hit song "Hold the Line" with the singer voicing the following text: "If you think this ended too soon, what if it was the life of a loved one? Suicide Action Montreal. 1-866-APPELLE." Immediately following the song, station hosts spoke about prevention and repeated the phone number.

Calls to Suicide Action Montreal increased by 35%, each representing a saved life. Awareness of Suicide Action Montreal increased by 60%. The visibility created by this campaign was 20 times greater than its budget could have delivered with a traditional media buy.

| Axe gets in the hair games |



Guys can be unaware that their hair sends strong signals to girls about their personality, attitude to life and hook-up potential. The task was to communicate that Axe is here to help guys get girl-approved hair.

Male consumers have shifted from basic/unisex products towards those that fulfill a particular need. In fact, male-specific products are growing four times faster than general market ones used by men. There was a huge opportunity to expand male haircare's portion of the grooming category.

To reach the 19-year-old single and slightly clueless target, PHD went where he lives – online, and videogames in particular. In fact, 70% of Axe's core target (males 18-34) have at least one home gaming console. The campaign launched with a multi-phased, multimedia plan consisting of extensive television support, targeted online activity, branded integrations and out-of-home executions.

PHD pioneered the first-ever Branded Destination Experience (BDE) within the Xbox Live user interface environment. It brokered a long-term partnership with Xbox/Massive that allowed Axe to be the first advertiser in Canada to establish a BDE. It spoke directly to the target, in their own language and in their own space.

The Axe Hair BDE gave the users customized exclusive content, including elite game reviews and tips from pro gamers, downloadable Axe themes and icons, and video content designed specifically to appeal to the target. An Axe-commissioned video series took a behind-the-scenes look at the training, preparation and style of the Canadian Pro-Gaming team, while seamlessly integrating Axe branding.

The partnership also included extensive in-game messaging and ongoing exposure within the Xbox Marketplace, all driving users to the BDE. Furthermore, it offered PHD the ability to integrate Axe content, developed for other channels, into the gaming realm.

The clickthrough and time spent significantly exceeded historical Axe campaign averages. The program was measured based on engagement with the Axe Hair branded content. It was such a success that the top performing video content piece was viewed by a full third of guys who visited the Axe BDE.

| Becel loves your heart |



This was year three of the Becel “Love Your Heart” campaign, which aims to inspire women 25 to 54 to make heart health a priority.

PHD knew that capturing women’s attention through key influential figures would be the way to get them to consider their heart health.

Partnerships were formed with two well-known directors/actors (Sarah Polley for English and Pascale Bussi res for French markets) to each create a two-minute short film to express Becel’s “Love Your Heart” message. These were *The Heart* in English and *Le Coeur C’est Sacr * in French.

The directors’ shorts would premiere during the Oscars and its French equivalent, Les Jutra. For the Oscars, PHD partnered with entertainment show *etalk*. The partnership included on-set coverage of the film shoot, sponsored editorial clips featuring celebrities and *etalk* promos featuring hosts Tanya Kim and Ben Mulroney encouraging viewers to watch the premiere of the short film during the Oscars.

Integration during the *etalk Red Carpet* pre-show included Kim wearing a red dress (a symbol of the cause) by Canadian designer Andy Th -Anh. A piece detailing Andy’s designing of the dress and its connection to Becel aired during the pre-show. Mulroney also wore a red pocket square and each host mentioned Becel’s “Love Your Heart” campaign.

In a first, the premiere of *The Heart* aired right after the Oscar Short Film award. The full commercial block was bought by Becel, and the film ended with Mulroney encouraging viewers to learn more on Facebook.

The campaign was supported by an advertorial in *Canadian Living*, featuring an interview with Kim and dress sketches by Th -Anh.

In French Canada, the film premiered in-show during Les Jutra. After the awards, Bussi res was interviewed during a show dedicated to the winners. An advertorial in the celebrity magazine *7 Jours* featured an interview with Bussi res discussing the making of the film and her partnership with Becel.

Both English and French films gained further exposure through digital pre-roll and cinema ads.

This campaign contributed to a 35% share increase over the past three years. Becel went from zero to 20,000 Facebook fans, campaign recognition was 44% above norms and visits to the Becel site increased 50% vs. the same period last year.

Congrats to RETHINK on their Nomination for Strategy’s Agency of the Year!



Starcom keeps innovating

BY JONATHAN PAUL

Starcom MediaVest Group has done it again. Though it didn't have the golden touch this year, Starcom still cracked our top three, clinching silver.

The secret to its success, as it has been in years past, is a corporate culture that continues to innovate in terms of how messages are put forward, pushing boundaries on what paid media is. How the agency does it, says CEO Lauren Richards, is by going beyond standard, commodity-based cost-driven measures and taking advantage of the increasing significance and power of content creation and integration.

Starcom's winning cases this year are great examples of that MO: content that was integrated into the daily routines of subway commuters in Toronto and Montreal to promote P&G's CoverGirl brand, content created to leverage popular TV shows to connect Canadians to TD Bank Financial Group's big green chair and the creation of a new instant-messaging experience targeting tweens to reintroduce Corn Pops to the Canadian market.

At the root of it all, says Richards, is the creation of an idea culture, something that heavily relies on a spirit of connectivity.

"Collaboration is at the crux of doing something new and engaging," she says. "We're constantly connecting and communicating and brainstorming and dialoguing with our clients and creative teams to push boundaries and collaborate on different approaches."

It's necessary, she adds, to completely align with the strategic direction conveyed in creative, and ensure that the agency has the respect of its clients, so that they'll be more prone to buying into something that might not necessarily be proven. SMG makes sure that happens, says Richards, with a continued effort on the part of senior management to be engaged with the product.

A restructuring that took place at the agency at the beginning of the year was a solid step in helping the top brass have an even more direct pipeline to the trenches. In January, former EVP managing director of SMG Canada Anne Myers was promoted to president of MediaVest Canada and SMG Performance Marketing to oversee all MediaVest clients, including Kraft, Globalive, Post Cereals, Tourism Toronto and Avon. At the same time, Alex Panousis, formerly SVP, group media director, Starcom Canada, was elevated to president of Starcom Canada, responsible for clients including Kellogg's,



Nintendo, Disney, Samsung and TD. The moves allow Panousis and Myers to each focus more specifically on certain teams and clients.

As for the future, Richards says that the agency will continue to focus on finding new and innovative ways to create and integrate content, as well as improve the science behind what it does by always pushing R&D to come up with better analytics. A key to that is to keep moving more heavily into the digital realm, something that diversifying its client roster has helped the agency to do.

"In the last three or four years that's been happening at a really accelerated pace because we work with a lot of digital-savvy companies now, like RIM, Globalive, Samsung and TD – a big digital player in the banking sector – that have ensured that we have to have people at the absolute top of the game," says Richards. "That's helped us become better and attract new talent."



appointment of **SHERRY O'NEIL**

as Vice-President, Director
of Strategic Planning
and Transformation

Astral Media is pleased to announce the appointment of Sherry O'Neil to the position of Vice-President, Director of Strategic Planning and Transformation, Astral Radio. Sherry O'Neil will be overseeing the strategic planning of Astral Radio, as well as its development as an active player in the multiplatform landscape.

Astral Radio is part of the Astral family. Astral Radio operates 83 authorized radio stations, broadcasted in 8 Canadian provinces. Astral Radio is the Canada's largest broadcaster in all points of view: number of stations, products and employees. Astral is one of Canada's largest media companies. It operates more than 100 of the country's most popular pay and specialty television, radio, out-of-home advertising and digital media properties. Astral plays a central role in community life across the country by offering diverse, rich and vibrant programming that meets the tastes and needs of consumers and advertisers. To learn more about Astral, visit astral.com.



CoverGirl goes to great lengths



**Sometimes simple is best.
A really simple, clean idea
with incredible stopping power
that was well targeted**

—Judge Janet McNally, Lowe Roche

P&G's CoverGirl wanted to get on-the-go young women (15-34) wearing its Lashblast Length mascara, and the best time to target them was when they were in the mindset of looking their best – such as on the way to work or going out with friends.

With creative agency Saatchi & Saatchi, Starcom decided to leverage consumers' love for celebrity and use colour (yellow) to stand out amongst its cosmetic competition. In addition to the base Drew Barrymore campaign of television and print, Starcom created a buzz-worthy initiative in the two most important "mascara war" markets – Toronto and Montreal – where the target's transportation of choice was the subway.

Young women were greeted unconventionally at subway entrances, with turnstiles – space that wasn't typically for sale – turned into iconic CoverGirl yellow wands. No easy feat, considering the Transit Authority rarely approves new advertising units. Lash extensions extended from boards throughout the system, while subway interior door surrounds cautioned consumers that their long lashes might get caught between the doors.

CoverGirl Lashblast Length achieved competitive advantage on each important metric: overall campaign ad recall reached 60% (next closest competitor was 32% less); highest level of purchase intent more than doubled if the target was exposed to the transit campaign (12-28%); transit users' recall was 14% higher. CoverGirl maintained the number one position overall in the eye segment, and after three months, Lashblast Length became the number one lengthening mascara in Canada. Sales volume increased by 14% in Ontario and 20% in Quebec (Nielsen Market Research).

TD gets up close and comfortable



Starcom wanted to bring TD Canada Trust (TDCT)'s "comfort" positioning and the "Green Chair" experience to life for consumers.

The target was the average Canadian who has a busy work and family life. Managing their financial situation is challenging, even frightening, as debt mounts and the goal of saving for the future falls by the wayside. A bank can be an intimidating place.

The consumer insight was that comfort continues to be the most important driver of bank consideration, which TD delivers through longer hours, personal service, convenient locations and helpful advice.

Starcom's strategy was to create engaging and comfortable content developed from the target's favourite television programs. It was embedded in programs during season finales in the spring and premieres in the fall, capitalizing on excitement and anticipation of these old favourites.

In a Canadian market and industry first, the agency created a series of vignettes with behind-the-scenes creatives (writers/directors) from top U.S. and Canadian shows. TD's Green Chair visited the on-set environment of each program. The interviews were informative and engaging, and all referenced comfort within the context of their role within programs including *Lost*, *American Idol*, *CSI*, *Grey's Anatomy*, *Dancing with the Stars*, *Desperate Housewives*, *Flashpoint*, on BNN and *Sportscentre* on TSN.

Ongoing research proved that the program has been a great success with 65% of respondents confirming that the segments communicated comfort. When combined with TDCT brand advertising, there was an increase in performance of the brand attribute "comfortable."

Corn Pops' Popnetic digital experience



After six years of inactivity, the goal was to reintroduce Kellogg's Corn Pops to the Canadian market by shifting the focus from kids to tweens age 10 to 14. This presented an interesting challenge because the age bracket doesn't fit perfectly into traditional kid channels (e.g. YTV, Teletoon), yet is too young for the Facebooks and Twitters of the world.

Tweens want to fit in with their peers, and be the envy of the group when they discover something first. The strategy was to arm tweens with a new experience that involved Corn Pops, in a way that sparked pass-along.

For 80% of tweens, the top social media is instant messaging (IM). Starcom used advanced motion-control technology and webcams to create a new IM experience, partnering with MSN Messenger for a global first. Tweens using Messenger were prompted to play a real-time game within their actual chat. With their webcams, a kitchen table is projected between them with an empty bowl on either side. Tweens must use their mouse to fling Corn Pops at their counterpart, and move their heads to bounce the flying cereal into their bowl. (A non-webcam version was also available.)

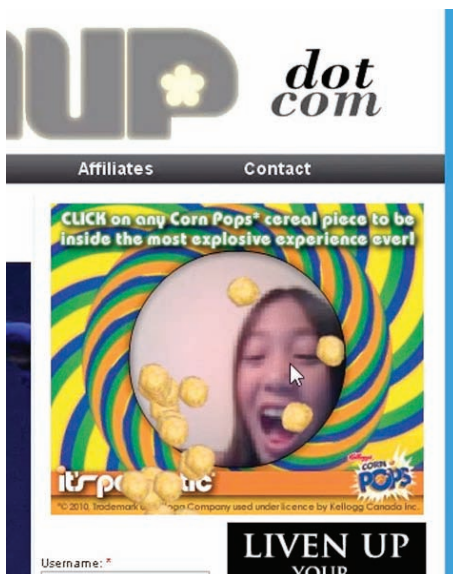
The "It's Popnetic" creative included display units that used tweens' webcams (permission-based), putting them right inside the ad. A web application allowed them to create their own IM emoticons, using a picture of their face, so not only were tweens integral to the ads themselves, they were campaign ambassadors.

"Popnetic" TV, cinema and TSA ads also led to the brand site, leveraging the webcam again for an augmented reality (AR) musical experience using a visual marker printed on the back panel of the cereal box. At the time of launch, this was a first for CPGs in Canada.








During the launch period, the Corn Pops site attracted more than 50,000 tweens a month, exceeding long-established sites such as Mattel.com, Hasbro.com and Millsberry.com. Midway through the campaign, over 170,000 tweens had visited. And with volume up 3%, net sales are up 5.3% – truly Popnetic.

Finding tweens is a hard thing to do and engaging them is even harder. A simple game that gives kids control over the entertainment – great insights and well executed

– Judge Bianca Barbucci, TVA Boutiques



New Message



>>

To: <All Staff >

Cc:

Bcc:

☰

Subject: Big night last night!

Dear Staff,

As many of you are aware, last night we won Strategy's _____ of the Year award.

This award is truly _____ and could not be possible without the _____ and _____ of the entire team.

We would specifically like to thank the _____ work of _____ and our _____ clients for being so _____ this year.

Our agency has an exciting year ahead and we are confident that with _____ and _____ we will continue to _____ our clients.

Once again, _____ you all.

_____,
(Title)

Congratulations to everyone who made the shortlist.
To tonight's winner, you've got some exciting news to share in the morning.

Globe Media
where influence lives

Proud sponsor of Strategy's Agency of the Year awards.

Cossette goes deep with digital

BY JONATHAN PAUL

Despite another busy year from a corporate perspective – the opening of a stand-alone media agency across the street, and acquisition of a mobile techco to help position the agency for the future – Cossette Media has found itself, once more, in our MAOY top three, bagging a Bronze again this year.

Its success is due, in large part, to the creative thinking the agency considers part of its culture. It permeates the winning media work, which includes a topsy-turvy execution for Gap's flagship store in Vancouver, a patriotic presence at the Vancouver Olympics on behalf of Nike Canada and some cautionary yet sage advice for Torontonians in advance of Santa's annual pre-Christmas visit.

Part of creative thinking in this day and age, says Terry Horton, Cossette Media's newly minted VP, media director, is being on top of the new digital opportunities, particularly mobile, that keep popping up. Creativity in media departments, he says, is increasingly becoming linked to new devices. What's going to matter more is familiarity and deeper understanding of how devices (iPhone, iPad, Android, etc.) are actually used.

"They're adding an aspect to media that was never available before, which is



location dimensions," says Horton. "It's no longer about TV, but it's TV on the mobile device and its capabilities. So really understanding the technology and how the consumer acts with it will make for a much stronger communications plan."

On top of making sure staff has access to all the new toys, Cossette acquired Montreal-based mobile tech company Mobilito in June, with one of its founders, Malik Yacoubi, named VP of mobile marketing at Cossette's Fjord Interactive Marketing + Technology. This enables the agency to retrofit creative work across all sorts of mobile platforms.

"Having that technical expertise in the background

is incredibly important and it's probably 80% of the game," says Horton. "The other part is having people who are experts at communicating within that particular area."

Another new addition to the Cossette family is Jungle Media, which opened its doors – adjacent to Cossette Toronto – back in April. Headed by Cossette alumnus and VP, co-managing director, Sheri Metcalfe, who happens to be *strategy's* Media Director of the Year (see p. 31), its mandate differs from the convergent service offering provided by Cossette Media. With Ikea Canada on board as its first new client, it's taking aim predominantly

at international, media-only business, offering clients Canadian solutions for their global campaigns, adapting them regionally or nationally.

As for the not-so-immediate future, Cossette Media has started discussing the notion of experience designers, says Horton. It recognizes that traditional planners and creatives might not be able to replicate work across the plethora of platforms, old and emerging, and there will be a need for people who are good at streamlining that. The agency is looking at implementing the role in the next few years, says Horton, after they've let platforms evolve, eliminating the glaring differences between

distribution networks.

"I think online, publishers are going to start to offer much richer advertising experiences than we see today, so you add mobile platforms to that, you need expertise to understand how the consumer goes through all these technologies and how to communicate properly," says Horton. "The role of experience designers, how it goes from the digital world to the physical world, is going to be increasingly important."



Gap turns shopping on its head

To make a Vancouver Gap store stand out from the crowd and promote the launch of its new loyalty program Sprize, Cossette took a, well, backwards approach.

Inspired by the notion of “shopping turned on its head,” the agency literally turned Gap’s flagship Vancouver store on its head by flipping the store upside down.

To grab the attention of women in their late twenties and thirties, buying for themselves or their families, the agency worked throughout the night on Nov. 4, 2009, to flip elements in and around the store including mannequins, clothing, store front displays, cars, street hand walkers and much more – the store was the media channel.

To garner media attention around Sprize and showcase the flipped store,

Cossette hosted a press event at the store on Nov. 5 where Gap’s senior management delivered the launch of Sprize to Vancouver’s media and online personalities.

Other activities included a 30-second radio spot, a social media campaign including Twitter and Facebook, videoblogger web content documenting the store flip, and a street team component.

The program resulted in a spike in program registration, store traffic and sales over the weekend of the event. In addition, there was great online uptake. In the first two weeks of the program – involving only one store, on one street, in one city – over 40,000 people were reached on Twitter through tweets about Sprize, 200 fans hit Facebook, more than 45,000 people viewed the flip video on YouTube and 20-plus blogs covered the story.

Santa Claus Parade encourages good behaviour



Every year, to get children to walk the straight and narrow, adults torment them with the myth that Santa only brings gifts to those who are “nice”; the “naughty” ones get a lump of coal. This year the tormentors would become the tormented, so to speak, in an effort to put Toronto’s Santa Claus Parade on everyone’s wish list.

The actual Santa Claus Parade route became the media channel of choice. Hundreds of small decals with the message “You better be good – Santa Claus is coming” were placed on public signs to promote the event and highlight the route. For two weeks prior to the big event, everyone passing was forced to face the dilemma of being “naughty” or “nice” (e.g., should they “respect speed limits,” “open doors for others,” “recycle,” “not litter,” “not smoke,” “pick-up after my dog,” and so on). When seen in context with the message, the signs took on a double meaning: if you chose to disobey what the sign prescribed, Santa would put you on the “naughty” list.

The generic message could be repeated hundreds of times on different signs which helped get the most out of a tiny \$4,000 budget. Graphic charts illustrating the outcome of the two opposing actions, one “naughty” and one “nice,” where “nice” clearly dominated, gave the impression that most people had been in favour of being on Santa’s “nice” list.

Attendance increased by 20% year over year, with a record high of more than 650,000 visitors. The campaign budget delivered eight times more production value and 30 times more media value, plus hundreds of thousands more in free PR.

| Nike helps Canada share podium pride |



Canadians are a humble bunch, known for being polite and rarely boastful. But for the Vancouver 2010 Olympics there was a storm of patriotic pride brewing.

Canada had started the "Own The Podium" program, an investment in Canadian athletes becoming world leaders in high performance sport – particularly for the 2010 Olympics.

The Nike sponsorship campaign, "Canada 1. History 0," would show how we as Canadians control our own destiny just like our Olympians and the bold new "Own The Podium" program. The messaging needed to be larger than life and a part of our supportive cultural fabric – a Canadian anthem, appealing to this vast new Canadian pride.

So Cossette launched the largest interactive projection ever in Canada, and possibly the world. Through intense location scouting and negotiating with the City of Vancouver, they secured the largest continuous street level wall in the city centre.

It required five projectors to bring it to life, and the ability to update creative quickly. Cossette instantly acknowledged each Olympic performance with 20 people working around the clock to monitor events and upload the relevant message within minutes.

Canadians everywhere were part of the encouraging messages. By joining the Nike Training fan page, they were able to use a Facebook Podium Props application to send a message instantly to Vancouver and the athletes. The message of support would appear on the massive projection with their name and Facebook profile picture up in lights. The projection image would then be posted online for them to see and share with their friends, spreading the pride through social media.

About 250,000 Canadians and international guests viewed the inspirational messages each evening for a total of over 20 million impressions over two weeks. By linking the projection to a Facebook application on the Nike Training fan page, 25,000 Canadian fans were then able to follow and discuss Olympic results as the content was updated regularly.

Fortunately for Nike, Canada took home a record 14 Gold medals, so there was a lot to chat about.

MediaCom is on the rise

BY EMILY WEXLER

MediaCom climbs back up the MAOY ladder this year with a strong showing in fourth place thanks to a couple of smart partnerships with the CBC and a very glamorous retail launch. The agency, which has offices in Toronto, Montreal and Vancouver, also upped its glam factor this year by taking on new client Revlon, along with Centennial College and online dating site Zoosk.

| H&M opens like a star |



After renovations to H&M's store in Toronto's Eaton Centre, MediaCom treated the re-opening like a movie premiere and the target (women 18-34) like stars, reinforcing H&M's image of affordable, accessible glamour.

The campaign focused on traditional advertising, social media, PR, promotions and the event. Downtown core domination included newspaper earlugs and inside front covers, and TTC posters telling riders how many stops to the store. Through a partnership with Citytv, *Tuned In with Lucy Zilio* taped at the pre-launch party, and segments were broadcast on opening day. The day itself began with a fashion show on *Breakfast Television* and the opening was covered by Citytv's evening news. With hundreds of people in line, the event spilled into Yonge-Dundas Square where a video screen showed press party vignettes and counted down until the doors opened.

Customers had their photos taken with purchases that were instantly uploaded to the screen and to H&M's Facebook page. Shoppers' blog posts and tweets were also streamed to the video screen.

H&M exceeded its sales target for the two-day event (pre-party and opening day). Five-hundred followers were added to H&M's Twitter feed and 1,500 names added to H&M's database.

| Guinness sends The Hour to Dublin |



MediaCom wanted to celebrate Guinness's 250 years of heritage in a "truly remarkable" way, making it relevant to a new generation of drinkers – young urban males who drink it only on special occasions, or who have yet to try it. Backed by Real World Street, the agency's proprietary research database, *The Hour* host George Stroumboulopoulos was identified as a celebrity who embodied the values and depth the Diageo brand stood for.

MediaCom decided to blur the lines between advertising, creative and media through a one-of-a-kind venture. *The Hour* packed up production and moved to Dublin for a week to commemorate Guinness's birthday. Guests were hand-picked by CBC producers, George and the Diageo client, and included the prime minister and the reclusive lead singer of the Pogues. Marketing included a "Join us in Dublin" consumer contest, as well as co-branded promotional messaging, in-show mentions and product placement.

Brand awareness spiked, consumption of Guinness increased 15% over the period for Y&Y share growth. There were 50,000 contest entries, and the show's audience increased by 250,000.

| TD invades the CBC |



To increase brand awareness and equity, MediaCom was charged with integrating TD Canada Trust (TDCT) into scripted content. The obvious broadcast partner was CBC, which over-indexed against the target (upscale, educated adults 25-54). TDCT would sponsor CBC's fall launch.

The plan included branded storyline integrations in three prime-time scripted programs – *Being Erica*, *Little Mosque on the Prairie* and *Heartland* – filmed in real TD locations. The agency and TDCT briefed writers and producers directly, and managed the creative development throughout the campaign. Co-branded 30-second spots featured lead actresses from the shows seated in the iconic Green Chair. TD also sponsored a weekly feature called "The World of Good News" on *The Hour*, as well as an online hub housing new fall content, with extended cuts of the co-branded spots. Online and promotional ads rounded out the plan.

Unaided brand awareness grew 18% and positive opinion grew 29%. It achieved \$3.50-to-\$1 online ROI and nearly \$2-to-\$1 broadcast ROI due to negotiated discounting, shared production costs and viewership over-indexes. And earned media for TDCT was worth approximately \$100,000.

| The process |

The Media Agency of the Year process began with an open call to media agencies across the country. Agencies answered the call by submitting brief descriptions of three top media campaigns from the past year.

The agencies invited to participate in the second round are listed below. Each shortlisted agency then submitted three media campaigns representing work executed for three different brands over the previous 12 months.

The judges were asked to provide a creative and strategic mark for each campaign. Working in isolation, the judges gave each campaign two marks from zero to 10 based on strategic insight and the ability to execute creatively. Judges who declared conflicts were omitted from the scoring on relevant cases and/or agencies.

The scores were totalled and averaged, with equal weighting. The agency with the highest final score was the winner.

The MAOY jury also selected the Media Director of the Year (p. 31) and the 2010 Next Media Star (p. 32).

| The scores |

Here are the judges' averages that determined the 2010 Media Agency of the Year:

Creative scores		Strategic scores		Overall scores	
PHD	8.17	PHD	8.06	PHD	16.23
Starcom MediaVest Group	7.98	Starcom MediaVest Group	7.79	Starcom MediaVest Group	15.77
Cossette	7.51	MediaCom	7.48	Cossette	14.87
Media Experts	7.40 (tie)	Cossette	7.36	MediaCom	14.78
ZenithOptimedia	7.40 (tie)	Media Experts	7.32 (tie)	Media Experts	14.72 (tie)
MediaCom	7.30	ZenithOptimedia	7.32 (tie)	ZenithOptimedia	14.72 (tie)
Bleublancrouge	7.24	UM	7.22	UM	14.34
UM	7.12	Bleublancrouge	7.04	Bleublancrouge	14.28
Mindshare	6.78	Carat	6.84	OMD	13.37
OMD	6.61	MEC	6.79	Carat	13.36 (tie)
MEC	6.57	M2 Universal	6.78	MEC	13.36 (tie)
Carat	6.52	OMD	6.76	Mindshare	13.31
Initiative	6.47	Initiative	6.57	M2 Universal	13.22
M2 Universal	6.44	Mindshare	6.53	Initiative	13.04

Judging panel



Emily Bain
Partner/strategic
planning director,
John St.

Bain began her career at Leo Burnett where she uncovered the insight behind the "Really, really comfortable underwear" campaign for Fruit of the Loom. She was named one of Canada's first directors of strategic planning while at Ammirati & Puris, and at John St. she has created strategic platforms for over 50 brands, as well as a values-based segmentation study that's been the foundation for much of their most effective work. She is seriously addicted to orange, loves everything Scottish and brings her Wheaton-Poo, Charlie, to work.



Bianca Barbucci
VP/GM, TVA
Boutiques

Since August 2008, Barbucci has led the retail operation at TVA Boutiques, the largest

French TV network in Canada. She is currently president of the Conseil de l'industrie et des communications du Québec (CICQ), and was formerly president of the Quebec Relationship Marketing Association (AMR) for eight years. Barbucci's 18 years on the agency side (1989 to 2007) includes two years at Publicis Montreal, and 15 years at FCB Direct (currently Draftfcb). As an independent marketing and business consultant, she has worked with clients including *Reader's Digest*, Green Rewards (now Air Miles-Myplanet) and Scotiabank International.



Ivy Ho
Director of
communications
& marketing,
Downtown
Halifax Business
Commission

Ho has been working in communications and marketing for close to 20 years. Previously, she worked in the arts and entertainment sector, mainly for non-profit arts organizations in film, television and theatre, and as an independent communications consultant. She has been with the Downtown Halifax Business Commission for the last four years, most recently spearheading

a social media ad campaign involving bloggers recruited to write about their unique experience in downtown Halifax.



Janet McNally
VP strategic
planning, Lowe
Roche

Over the course of her 20-year career, McNally has worked across

marketing disciplines in both the client and agency worlds, finally finding her home in strategic planning. After honing her brand-building skills at agencies such as J. Walter Thompson and Leo Burnett, McNally joined Lowe Roche in 2000, where she soon became the strategic planning group head. She has contributed to many of the agency's award wins including a coveted CASSIES Best Insight award.



Risto Scott
Marketing director,
Billabong Canada

Born in Scotland, Scott moved to Canada at the young age of two. After a 10-year professional

snowboard career (and off seasons spent studying marketing communications at BCIT), Scott moved to the other side of the business and began a career in the marketing department at Billabong in 2003 as West Coast marketing coordinator. He took over marketing director duties in 2007.



Barbara Smith
Director of brand
engagement, the
Globe and Mail

Smith joined the *Globe* two years ago, after a long and notable career

in advertising. She managed to catch the end of the *Mad Men* era which, she says, wasn't really all that fun, nor were the men that good looking. Smith worked on some of Canada's premier brands, including Yellow Pages (launching its first brand campaign), Imperial Oil, General Motors, CIBC and Bell Canada, as well as directing the first North American brand campaign for Turkish tourism. She also led the federal government's Canada Savings Bonds account for 10 years, and launched the CATSA brand, as well as the Ontario Government's Early Years Centres.



Muriel Solomon
VP marketing
strategy, specialty
channels, Canwest

Solomon oversees marketing and publicity activities across 19

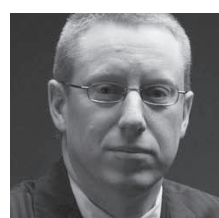
TV channels, including Food Network, HGTV, Showcase and History Television. In her 10 years in broadcasting, Solomon has spearheaded some of the industry's most creative and successful series and channel launches, resulting in numerous national and international awards. Prior to her work in TV, Solomon was a business consultant and spent five years in brand management at Heinz.



Theresa Treutler
President & CEO,
Television Bureau
of Canada

Treutler has over 25 years of agency experience in both

strategic planning and executional disciplines. She began her career at Ogilvy & Mather, and then spent the majority of her agency years at Leo Burnett, working with clients such as Kellogg's, Visa, Diageo, Buena Vista and Procter & Gamble. In her role as president of TVB Canada, she leads a team of research analysts and business writers as well as the telecaster group. She is also an active member of a number of boards and committees working on behalf of the television industry.



Chris Williams
Managing director,
Media Contacts

Williams has worked in interactive marketing for as long as it has existed. His experience

spans client strategy and creative at agencies such as Arnold Advertising and BBDO Canada in addition to online media at Media Contacts. He has developed integrated strategic and creative solutions for such clients as Audi, Toronto Tourism, Bank of Montreal, Canadian Tourism Commission, Monster.ca, Pepsi, Miller Brewing (US), Chrysler, Apple, Bell Canada, Fedex and Chapters.ca. Awards include John Caples and CDMA RSVP.



MARKETING RESEARCH & ANALYTICS

**SPONSORED
SUPPLEMENT**

IF understanding the customer is at the root of all successful marketing efforts, then it's no wonder that the field of marketing research and analytics is booming as organizations increasingly recognize its value as an essential part of the process. And as more resources are invested in the rapidly evolving science of collecting and analyzing data about consumers, brands and markets, the potential depth and breadth of the resulting insights are nothing short of mind-boggling.

In particular, the massively increased opportunities provided by the digital revolution of the past 15 years have transformed the industry.

Using ever more sophisticated technologies, researchers who once had to rely on phone interviews, focus groups and store visits can now measure consumers' behaviour much more intimately and in a myriad of ways by tracking their activity on website ads, search engines, podcasts, social networks and mobile phones as well as online panels and surveys.

"The variety of ways that we can get to audiences now is incredibly powerful," says Rob Daniel, managing director of Maritz Research Canada. "At one point, marketing research was something that happened door to door, on the phone or by mail. And today on-line has already expanded to mobile, social media— and other tools that allow people to connect with brands."

Millward Brown and their digital arm, Dynamic Logic, are focused on offering clients integrated solutions that measure brand communications across media. According to Ann Green, client solutions partner, "We have embraced the digital age and are able to measure the brand impact of over 27 emerging digital channels. We also apply digital platforms to enhance the research tools themselves to offer more engaging experiences for respondents."

They have created research tools using social media, including one called IdeaBlog®, which creates social media environments on a specific topic, allowing consumers to express themselves in different terms than they have been able to do with traditional marketing research. "Consumers can upload photos and videos, point to websites and talk about brands and marketing in a way they never could before," Green says. "And they can also do it in a collective fashion, building off the ideas of other participants."

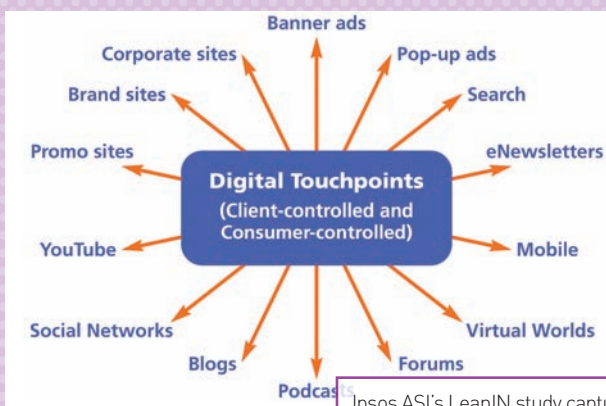
All this individualized input can create a much more authentic dialogue between customers and brands. "The ability to help organizations understand what people are saying about them in social media is incredibly valuable," says Daniel. "We still do focus groups, but they're more contrived. What people say in social media comes much closer to what they say to their friends. We've never been able to get a read on real-life conversations this closely before. So that's our challenge: we want social media to remain a free space where people communicate, and we want to listen in a responsible way while packaging the essence of sentiments for clients in a format that is actionable. We're making huge strides in this regard."

Still, the sheer amount of information can be overwhelming for marketers, not to mention

potentially meaningless without informed analysis to help them sift through the data and determine how to utilize it effectively in their campaigns.

"Often a client will come to us saying 'I have all this information from all these data sources—can you help me make sense of it?' And that's where we have an important role to play," says Green, who notes that one of the underlying principles of Millward Brown's work is the concept of connecting the dots. "It's the way a client's business can be shaped by better utilizing all the information at our disposal—to no longer rely on survey research alone but to combine that with other behaviour: How do consumers search online? How do they express themselves in social media? And, importantly, how do these influences result in an actual sale?"

At Boire Filler Group, analysts leverage client data, research and domain knowledge to generate marketing insights. "Our business is about helping Clients target the right customers. We try to understand information about customers that makes them different from people who haven't purchased the products or services our Clients offer," says partner Larry Filler. Analytics are required to understand people who have purchased or responded to a product or service offering.



Ipsos ASI's LeanIN study captures and measures performance across the full digital touchpoint mix - both client and consumer controlled

Ipsos ASI

Founded in 1962, Ipsos ASI (ipsos-asi.com) offers marketers state-of-the-art advertising research built on more than 40 years of experience using measures predictive of in-market performance. We offer a full-range of solutions across all media - at any stage in the creative process - from equity assessment to strategic development, advertising testing, in-market tracking and brand health measurement to optimizing the media mix and the new LeanIN syndicated study. Part of the global Ipsos Group network, we are the largest provider of advertising research services in Canada. Our research is backed by a dedicated team of advertising research specialists whose mission is to deliver the answers that will add value to your business anywhere in the world.

Meet Sam.

Sam and her friends are always connected through **social media**.

Sam watches her favorite **TV shows** at home and on the go.

She gets **location-based** promos via text message.

And she just bought tonight's concert tickets using her **phone**.

How does your brand measure up in Sam's world?

Bridge traditional and digital insights to measure the impact of your brand message across virtually any platform.

"At first you're just building intellectual capital, but over time you're really starting to understand differences between prospects and customers".

"Our clients are using this information not only to predict the people most likely to buy a product, but also those who might cancel a service, or those who might have higher potential but aren't behaving that way," he adds. "It's helping organizations be more relevant in terms of who they're talking to about their products, and helping marketers be more focused on who they need to target."

Some marketing and analytics companies have devised specialized tools to analyze consumer data, like Environics Analytics' PRIZM_{C2}, which classifies consumers into 66 lifestyle types, from the cosmopolitan elite to the poorest rural and urban segments. According to Michael Weiss, VP marketing at Environics Analytics, while most consumer segmentation systems are built on demographics and lifestyles, PRIZM_{C2} also includes social values. "So it's really valuable for media and advertising companies that want to understand the mindset of their customers in order to better position their messaging," he says.

Recently, Environics Analytics did a PRIZM_{C2} analysis for the North York General Hospital



Richard Boire and Larry Filler
celebrating the firm's 10th Anniversary

Boire Filler Group

Since 1999, Boire Filler Group (boirefillergroup.com) has provided business insights and solutions for clients across a wide range of industries that include financial services, telco, retail, and packaged goods.

Based in Toronto, the company specializes in predictive analytics, data management, reporting and customer value management. BFG helps its clients acquire, develop and retain customers by turning information into knowledge and knowledge into strategic insights.

Relationships take work - discovering and rediscovering each other's value to deeply connect, nurture each other and continue to grow together.

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Discover if your brand is living up to its promise and what you need to do to inspire true loyalty.

Visit Maritz Research Canada, a division of Maritz Canada Inc., at <http://bit.ly/maritzresearch>.



Rediscover each other

Foundation's fundraising campaign that involved profiling 25,000 donors. They found above-average rates of giving from 30 different segments, and the foundation actually developed 30 different customized pitch letters for people in those segments. Weiss says the foundation got a 6% lift in the number of contributors over the previous year—the highest response they'd ever had for a spring direct mail campaign.

PRIZM_{C2} includes 15 francophone segments and 13 with high concentrations of ethnic populations. "It's a very comprehensive way of looking at customers if you're trying to find the best people to buy your product or donate to your cause," says Weiss. "And the marketing campaign can be targeted not just to the traditional or digital media channel a segment uses, but with messages that will resonate with the different segments."

For many marketers, targeting the digital space is particularly challenging because they know it's crucial, but it's relatively new and they haven't yet figured out how to make the most of it.

In analyzing multimedia campaigns, Ipsos ASI found that the digital components tended to have relatively low breakthrough. So they decided to conduct more research in that area to help their clients understand how to fit digital experiences into the multimedia puzzle and get the digital components to perform better. "We saw a need for

a syndicated study that would be objective," explains Ipsos ASI associate VP Matt Owens. "We didn't want to simply learn from a specific client or category, or one type of digital creative; we wanted this to be overall lessons learned about maximizing all digital touchpoints available."

So the company developed LeanIN, a study in which 5,000 digitally active Canadians were interviewed on 50 brands that were spending significantly in the digital space. The aim was to determine which digital touchpoints brands should use to best communicate and engage with consumers, as well as drive interest and purchase. The respondents were in the top 50% of those who search online for information about products and services—the consumers with the most opportunity to see the web activity that brands are doing. "We looked at where they had seen brands and how they rate them, and then we derived the importance of all the measures on driving purchase interest in a brand," says Luke Stringer, senior research manager at Ipsos ASI. "So whereas some studies look at, say, how successful banner ads are in driving click-through, we derived impact on brand purchase for the full digital media mix through back-end analytics."

One thing they discovered is that corporate websites are important, so perhaps an organization's social media presence should be used to drive traffic to its corporate site. Notes Owens: "It's about setting up priorities and

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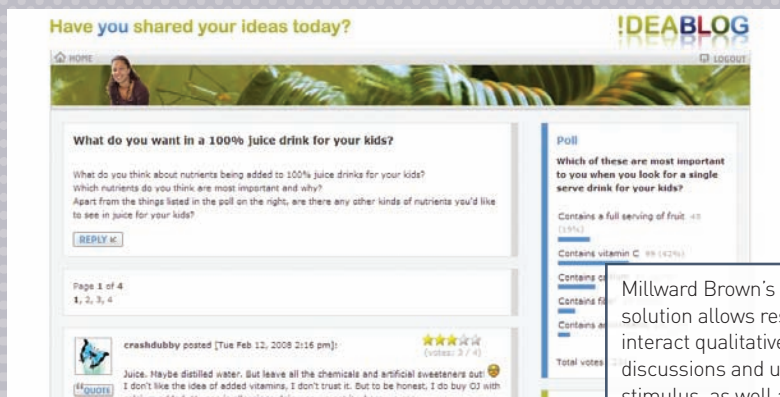
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Millward Brown's IdeaBlog® solution allows respondents to interact qualitatively via blog discussions and uploading of stimulus, as well as quantitatively through polls and surveys.

Millward Brown

Millward Brown (www.millwardbrown.com) is one of the world's leading research agencies and is expert in effective advertising, marketing communications, media and brand equity research. It has pioneered a number of innovative research technologies since it was founded in 1973 including the first ever continuous brand tracking study. Today, it offers a full suite of qualitative and quantitative research solutions. Specialized practices include Millward Brown's Global Media Practice (media effectiveness unit), The Neuroscience Practice (using neuroscience to enhance traditional research techniques), Millward Brown Optimor (focused on helping clients maximize the returns on their brand and marketing investments), Dynamic Logic (the world leader in digital marketing effectiveness) and Firefly Millward Brown (its global qualitative network). Millward Brown has more than 78 offices in 51 countries including a Canadian office in Toronto.

ranking the importance of different touchpoints so brand teams can figure out where their focus should be."

Gaining an understanding of social media can be valuable in a number of ways, according to Ann Green. "If you think about it in terms of understanding a brand more organically than we have before, the strategic implications are huge," she says. "We are seeing trends as they bubble up. We are listening to people talk about brands in their own language. We are able to quantify the role that word of mouth plays in driving a brand's health and consideration, and we're able to engage in a two-way dialogue with consumers that can lead to richer insights than ever before."

And, presumably, capitalize on that relationship. "People are asking a lot of questions

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about how to maximize returns in the digital space,” says Stringer. “We developed LeanIN partly in response to that, but also because the digital space is relatively new, and there isn’t a lot of rigour behind the ways brands and agencies are planning their digital spending. The study helped us develop lessons and best practices that are backed by data, as opposed to ‘I feel we should be in this space.’ It’s about going beyond traditional web measures to help brands prioritize their spending.”

It’s an art as well as a science, according to Boire Filler Group partner Richard Boire. “We’re going into the data and trying to creatively come up with the key variables that drive behaviour” he explains. “For example, if we knew that income and education were drivers of purchasing for Client X, we would take that and our geodemographic data and

create an index based on income and education, and rank all relevant postal code areas by this combined index. So we’re using prior insight and trying to action it.”

“The science component in any solution is represented by the statistical and technical routines that are applied against the mass of data available to “mine”. The art comes from being creative with how we use the data and tools to best suit a given business challenge. The key deliverable is to generate insights for Clients that enable them to take effective actions.”

Another advance is the speed at which data can be processed. “We’re able to provide real-time online reporting, so our clients can make real-time decisions as opposed to long-term projections or evaluations that happen long after a business activity took place,” says Maritz’s Daniel. “And we are able to do CRM behavioural analytics on consumers, so we are blending attitudinal research with behavioural analytical research, which gives a much richer picture of what a customer is able to do. So the data is now more accurate, more insightful and faster than ever before.”

The field of marketing research and analytics has come a long way in a relatively short time. Green notes that while research has historically been about reporting on the past, “the new era is about looking at data much more holistically, to maximize the impact our research has on our clients’ businesses going forward. We’ve made great strides in evolving from hindsight to insight but the new era is all about foresight.”

“Even 10 years ago, a significant portion of a pitch was selling the value of doing marketing research, and that’s no longer the case,”

says Daniel. “While some people are still inclined to listen to their guts, most know how to use the tools effectively, and the conversations have really elevated.”

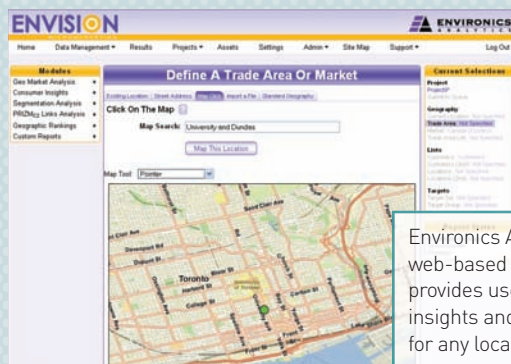
So, as technological innovation helps marketing research and analytics companies better understand consumers, marketers using their services can be ever more confident in their ability to reach their ideal targets, make informed decisions and ultimately create effective campaigns.



Maritz

Maritz Canada (maritz-canada.com) concentrates on three crucial high-impact areas: sales channel enablement, consumer loyalty and engagement marketing. Based in Mississauga, it focuses on the “human dimension” of marketing, allowing its clients to connect more effectively with their customers by helping them understand consumers’ needs, preferences, intentions and behaviour. It does this through our offerings of research, learning, loyalty, incentives, digital, marketing communications and events. As part of its robust research practice, Maritz Canada provides customized analytical services through a range of qualitative and quantitative research tools.

“The variety of ways that we can get to audiences now is incredibly powerful,” says Rob Daniel, managing director of Maritz Research Canada. Scan to start a conversation.



Environics Analytics’ popular web-based tool, ENVISION, provides users with consumer insights and market analysis for any location.

Environics Analytics

Environics Analytics (environicsanalytics.ca) is a leader in providing marketing and analytical services in North America. It helps marketers in a number of fields, from retail and finance to health care, automotive, media and consumer packaged goods, to profile customers and markets, identify prospects, provide insights into how they live and develop effective campaigns to reach them. Specialized tools include the ENVISION online marketing platform and the PRIZM_{C2} segmentation system.



think again

The LeanIN Report - Canada's Digital Engagement Benchmark

The digital space has fundamentally changed where and how consumers seek information and entertainment.

As digital media becomes of increasing importance within the tool kit of marketers, there is a need to gain a clear understanding of which touchpoints work best within this space. The LeanIN Report provides this. Through the measurement of both brand and consumer controlled media, the LeanIN Report identifies which touchpoints work best and how brands should look to engage consumers within the digital realm.

Use the LeanIN Report benchmarks to help you to understand which brands are having the most success engaging consumers online, identify how to use digital media more effectively and discover how to connect meaningfully with your target consumer. Each report & presentation contains a set of digital media **Best Practice Guidelines** to help you execute a successful digital media strategy for your brand and more effectively allocate your media dollars.

Matt Owens
Associate Vice President
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Ipsos ASI
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THE
LeanIN
REPORT

PRESENTING OUR 17TH ANNUAL

AGENCY OF THE YEAR LIST IN WHICH NOBODY WAS JUDGED. JUST ADMIRED.

BEST NEW TORONTO AGENCIES THAT AREN'T REALLY NEW AGENCIES
RETHINK & SID LEE

BEST LIGHTING
IAN MACKELLAR (AND BBDO) FOR TROPICANA

BEST VEGAN PARADISE THAT DOUBLES AS A STUDIO
GRAYSON MATTHEWS

BEST BUSINESS CARD AMENDMENT
ANDY MACAULAY NAMED CHAIRMAN AT CP+B CANADA

BEST LONG COPY AD
THE AGE OF PERSUASION BY TERRY O'REILLY

BEST USE OF BIBLICAL REFERENCES IN ADVERTISING
DAVID & GOLIATH HIRES ISRAEL DIAZ

BEST SPINNING OF AGENCY WHEELS
THE BMW PITCH

BEST DÉJÀ VU
JACK NEARY AT CHIAT

BEST SUMMER RE-RUN
MIDAS 'POLICE CHASE' SPOT

BEST TOURISM CAMPAIGN
THE VANCOUVER OLYMPIC GAMES



LOWE ROCHE



2010 | AGENCY OF THE YEAR |

BY EMILY WEXLER

This year may feel like déjà vu, with DDB and Taxi once again dominating AOY. In the last decade, there hasn't been a single year that they didn't take home a medal, and this year is no exception. Impressive to be sure (and no doubt frustrating if you're the other guys).

But this year also marks some notable newcomers, proving that the other guys should never be counted out. Sid Lee wins its first AOY medal with a Bronze. The agency is known for its international buzz thanks to groundbreaking work for Adidas, and is now making even more headlines here at home as they recently opened a Toronto office (see p. 67 for more).

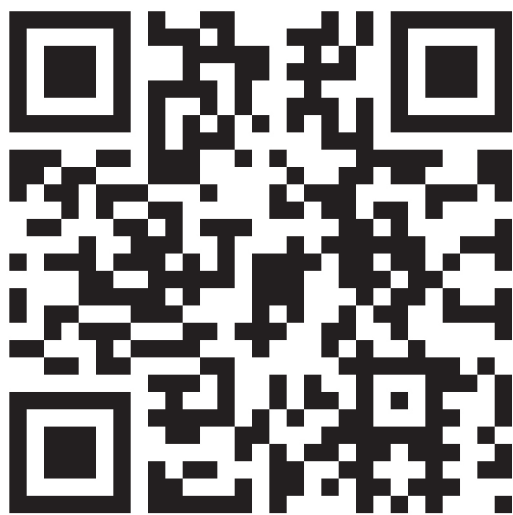
And Lg2 entered the winner's circle with a Finalist finish – not surprising considering how it racked up awards recently, cracking the top 10 in *strategy's* Creative Report Card earlier this year.

In a year where the campaigns often felt Olympic in scope (because many actually were for the Games), several judges commented on the “world class” calibre of the work, both in traditional mediums like television, but also in the seemingly fearless approach to digital and social media.

“I love seeing how agencies and marketers are grasping the larger canvas that is available,” said judge Paul LeBlanc, founder and CEO, Extreme Group. “The work is becoming much more confident as we really understand how the digital world, traditional media and the real world all work in providing a 360-degree communication.”

As these agencies fearlessly move forward into new territory, we asked the winners what agencies will look like in the next decade, and more specifically, how they're readying themselves for what lies ahead.





DDB does it again

BY EMILY WEXLER

The Facts

Offices

Vancouver, Edmonton, Toronto, Montreal

Staff

248

New hires

Lance Saunders, EVP, managing director, DDB Vancouver; Dustin Rideout, senior account manager and digital strategist, Tribal DDB; Barry Lachapelle, AD, Tribal DDB; Ed Lee, director of social media, Radar DDB Toronto; Lee Ann Smith, recruitment account manager, DDB Hodes Recruitment Communications; Amanda Mitchell, managing director, Rapp Canada; LP Tremblay, CD, Tribal DDB Toronto.

New business

National Hockey League Player's Association, New Brunswick Tourism, Tourism Kelowna, La Siembra Cooperative (Camino), Unilever (Becel, Breyers, Klondike, Popsicle), Langara College, Ledcor Group of Companies, Shoppers Drug Mart (Optimum, Quo, Etival and Amigo), La Senza, BC Lions, Nature Conservancy of Canada, The Portuguese Cork Association (APCOR), Plan Canada, Canadian Dental Association, Health Sciences Association of British Columbia, Pennington's Canada, Teletoon, Travel Manitoba, The University of British Columbia, Asana Woman

Above: DDB submitted this QR code as their group photo. Take its picture and see what pops up.

For the second year in a row, DDB nabs the top Agency of the Year spot. Who knew a little animated salt shaker and a Snuggie-busting commercial could pack such a punch? The agency proved once again that it delivers the big (i.e. clever) ideas that, well, deliver.

"I'm very competitive and I'll do anything to win that's legal," chairman and CEO Frank Palmer jokes (or perhaps he's not joking), but he's not just talking about awards. "We'll go out of the way to do something for a client that will [result in] sales for them."

After all, no other agency can take credit for the ridiculous (yet brilliant) Lap 'n Snack, as seen in the second round of Subaru "Get Out More" fake-out spots. The product innovations didn't stop there – just check out those Chair Pants for BC Dairy Foundation's Weak Shop.

When Palmer started in the ad business 40 years ago, there were six television channels, he recalls. It goes without saying that he's seen media change drastically. "There was a time, looking at the *Mad Men* [era] commercials, you didn't have to be good at everything, you had to be really good at one discipline – TV or radio or outdoor," he says. "Today, it doesn't matter how young or old you are, you have to be up-to-date on everything clients want to talk to you about."

Which perhaps explains Palmer's penchant for developing new practices – the shop currently has seven offshoots, the latest being DDB Hodes Recruitment Communications, a strategic alliance between DDB Recruiting and Bernard Hodes Group formed in the spring.

When asked what the agency of the future might look like, Palmer questions whether there will be agencies at all – at least in the form they take today. While it's difficult to predict the nature of its structural evolution, Palmer says, "The new model of agency has to be living in continuous beta. They have to be innovative and unlimited in their ideas, they have to have a constant need for discovery...and they need to spend as much time [as possible] learning about technologies and human culture and behaviour," noting that with today's connective mediums, people are influencing each other in new and changing ways.

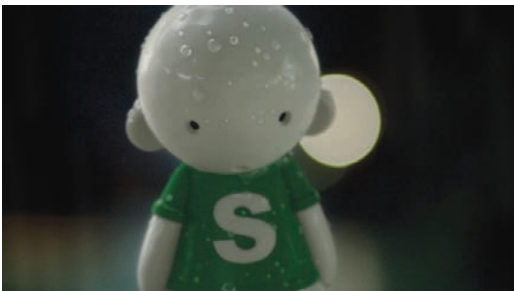
He also hopes that the way agencies get paid will change in the future to reward results. Palmer believes they should be paid to win like tennis pros and golfers, not just to play like hockey and football teams. Making another analogy, he says, "If I'm not the best heart doctor, why would you come to me? Your life is going to be in danger."

As for DDB's own structural evolution, this year saw former president of DDB's Toronto office David Leonard promoted to president and CCO of DDB Canada. Todd Mackie and Denise Rossetto were named co-CDs of DDB Toronto after the departure of nine-year vet Andrew Simon. And Tribal DDB Vancouver is now headed by former business and strategy director Marty Yaskowich, who now takes the managing director title.

And besides nearly 20 new clients on the roster worth approximately \$6 million for the agency, DDB also pitched and retained old clients Canadian Blood Services and BC Hydro. As for what DDB's future will look like, Palmer says it will "still have to be about producing the big idea that can be delivered in any channel, because that's our job at the end of the day."

"We won't be reckless, but we're not going to play it safe. If you want to be noticed and you want to be around for the future, you better be doing something that doesn't look like everybody else. I don't think our game plan is going to change, I think [we'll] continue to say, 'how do we do the best job for our client, and beat the other agencies at doing it?'"

| Knorr Sidekicks Salty to the curb |



Competition in the meal accompaniment category was heating up. Uncle Ben's had introduced Bistro Express, a rice side dish ready in two minutes (vs. 20 for Sidekicks), and Uncle Ben's rice was perceived as a healthier option. To address these issues, Unilever's Knorr brand introduced a line of lower sodium Sidekicks.

But consumers had become desensitized to the low salt message (it was expected) and delivering the news at face value wouldn't be enough. Also, with the crazy pace of their daily existence, parents are often forced to rely on fast, easy (and thus usually less healthy) pre-packaged meal solutions.

So instead of treating the health message in the usual serious terms, DDB decided to take a warm, witty, family-friendly approach with a character who was feeling emotional about the thought of life with less salt. Enter Salty, a lovable but dejected little salt shaker.

The integrated campaign launched on TV. With Michael Bolton's "How Am I Supposed to Live Without You" as the backdrop, Salty trudged out into a dark and stormy night, unloved. The spot culminated with Salty watching the family enjoying the product and then crying salty tears.

Salty's story was brought to print, digital, direct mail and in-store. He was given a YouTube channel, Twitter feed, Facebook fan page, and would even pop up on Chatroulette to tell people how he was coping.

Job posters were placed around Toronto and Vancouver as Salty extended his job search to auto detailing, house cleaning and lawn care.

Actual salt and pepper shakers – Salty and Pep – made it into homes with neck tags that stated, "Use me sparingly."

During the Q1 2010 period, the Salty campaign drove Sidekicks to the highest dollar volume (by quarter) the brand had seen in three years. It overtook Uncle Ben's as the number one brand in the category.

Sidekicks.ca witnessed a 500% increase in consumer traffic, the highest in the brand's history. Salty also became a social media star with 80,000+ Facebook fans and 500,000 YouTube views (and counting). And in less than 25 days, the first wave of 20,000 shakers sold out.

They created a campaign well worth its salt, even if it had been reduced by 25%.



Lawn care.



Get the lawn you've always wanted.

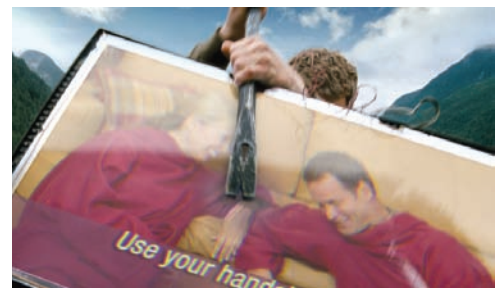
- will work for really, really low rates.
- "micro-cutting" blade by blade method
- enviro friendly: no gas mowers
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You've just got to love Salty, makes you want to see more of his stories!

—Judge Anne Fortin, Draftfcb

| Subaru Outback mobilizes couch potatoes |



The Subaru work was powerful at creating a stance on what the brand stood for in a really intrusive way. The insight created a strong connection across the different executions

—Judge Dan Howe, Yum! Brands

Although awareness of the Outback was at acceptable levels, familiarity and purchase intent were almost non-existent. Subaru's share-of voice was less than 2% against giants like Honda and Toyota.

Subaru needed to expand beyond loyal hardcore outdoor enthusiasts and capture the attention of more moderate consumers with active lifestyles.

Many of these desired individuals were actually small SUV buyers, and about 25% were less loyal and more open to considering smaller brands. This group was younger, professional and better educated than the core customer. And many didn't see the current small SUV options as being particularly functional beyond day-to-day city driving. The Outback would become the "outdoor enabler."

As much as this group wanted to enjoy life outside of the city, they were spending more time indoors. To make them cognizant of their behaviour, the big idea was: "Maybe you should get out more."

The campaign launched with TV, print, online and social media. TV used an actual Snuggie infomercial, which was suddenly interrupted by what seemed like someone from inside the television using a crowbar to tear down the screen. The Outback in the great outdoors was revealed along with the wake-up call, "Maybe you should get out more."

Print ads featured Outback adventurers in picturesque settings playing off the infamous "As Seen On TV" moniker, except stamped with "As Not Seen On TV."

An online community was created at Subaru.ca/getoutmore. Outdoorsy types could post personal recommendations of activities for ideas and inspiration.

A second TV spot featured DDB's own fictional infomercial – the Lap 'n Snack. Like the Snuggie spot, someone again interrupted the action, this time with an axe smashing the screen.

It became the most successful launch of the 2010 Outback in the world – and among the most successful model launches in Canadian automotive industry history. Sales of the Outback were up 320% during the full campaign period. Average monthly Outback unit sales more than tripled, from 154 for the 12 months prior to the campaign, to 471 during the campaign period. Showroom traffic increased 25% and the Outback continues to post strong numbers.

| CTC hits south of the border |



The U.S. represents Canada's largest in-bound travel market, but when the recession hit our southern neighbour, outbound travel went into steep decline.

The challenge for the Canadian Tourism Commission (CTC) was no longer to simply break through a crowded messaging marketplace; it was to show that international travel was affordable in the midst of the worst recession in history.

Through qualitative research, it was found that Canada was more of a "someday destination" – a long-term consideration. Americans were also consuming travel information differently. Fantasies to visit new destinations were being inspired by friends and online networks. The goal was to drive the consumer into the social space where they could join the conversation.

In television, user-generated content was used to tell a series of stories, for example in one :15 spot, we hear the infectious laughter of a kayaker and see his point-of-view as a seal climbs on top of his boat.

Print mimicked a YouTube page of a person taking a ride on a zipline and the header, "I haven't screamed like a little girl since I was, uh, a little boy." And in major newspapers including the *New York Times*, the front cover was taken over with "spadea" wraps that looked like an online blog including connection points and QR codes driving to the CTC's social channels. The spadea creative also existed online where the content was live-linked allowing consumers to interact with long-form content and to connect across Facebook, Flickr, YouTube and Twitter.

Empty storefronts in New York, Chicago and Los Angeles were also transformed into social media platforms. Twitter-based murals featured interactive touchscreen interfaces that displayed tweets and photos from real travellers to Canada in real time. Consumers were encouraged to tweet back.

Consumer website visits were up 86% over same period in 2009 and Facebook fan sign-ups increased by 3,500%. The QR codes have garnered 4,539 scans to date. Just two weeks into the digital storescape campaign, the CTC experienced an 86% increase in Twitter followers. The work has also garnered extensive PR coverage.

Given all the success, plans to launch the program in Mexico and Europe are already well underway.





| BC Dairy enables the weak |

Back in 2002, a plan was hatched to reduce a 10-year decline in milk consumption, steepest among teens. Within six years, three ad campaigns targeting 16- to 24-year-olds had helped increase milk's desirability, but now with growing competitive activity (in the form of slurpees, Red Bull and pop) along with the changing ways teens are communicating, attracting and maintaining their attention was becoming increasingly difficult.

Teens knew milk was healthy, but it lacked personality and therefore wasn't top of their desired beverage list.

By speaking their language and delivering a nutrition message in an irreverent way, DDB could remind teens why milk played such an important part of their lives.

The campaign centred on The Weak Shop – a product line, retail entity and online catalogue that featured inventive products made for people who were too weak to perform everyday tasks, like carrying a wallet or lifting a fork.

Two bricks and mortar stores opened in downtown Vancouver. Curious individuals could try products like Towel Clothes, an after-shower item that dries your body as you get dressed. Select products were available for purchase and all money was donated to charity. Milk samples were also distributed on site.

A web store, where visitors could view and order products, was also created at Theweakshop.com. Beyond links to follow The Weak Shop on Twitter, Facebook, YouTube and Flickr, the website included infomercial parodies. Big hits included Chair Pants, an instant seat for those tired of standing.

A contest invited consumers to submit their own ideas with the winning entry actually developed and added to the Weak Shop catalogue. The Grand Prize winner was Wash Spray – a showerhead equipped with a shower gel dispenser.

The Weak Shop contributed to an overall sales increase of 8% or \$17.5 million. Since launch, the infomercials have been viewed 300,000 times and the website has received over 73,000 unique visits without broadcast support.

The pop-up stores made an estimated two million impressions, and The Weak Shop appeared in newspaper articles, entertainment venues, an Australian morning radio show, product design websites and to top it all off, *Late Night* host Jimmy Fallon's blog.



| CCS puts up a fight |

As cancer is the number one killer of Canadians, you'd be hard-pressed to find someone who hasn't been touched by it. The Canadian Cancer Society (CCS) was the only major cancer charity in Canada for almost 50 years, but since 1998, that number has grown to over 225.

The CCS was "well known but not known well." It needed to be reintroduced with a bold, modern attitude and a new brand voice.

During research, it was discovered that those affected by cancer were most motivated by ideas about hope and optimism. Furthermore, they believed that they personally could make a difference, and their intense emotional involvement with the disease had manifested into courage and determination. Interestingly, they were talking about it in the third person as if the disease could be spoken to directly – like a bitter enemy. The goal was to transform the sadness and anger into a powerful movement to fight back.

A campaign called "Join the Fight" was developed, kicked off with a PR event that, with a donation, allowed people to throw paint balloons at a giant mural of the word "CANCER" and eradicate the word.

Two short films featured real people, unrehearsed, speaking directly to cancer. The English version "Fight" presented vignettes of people and their affected family members at home. The French version "Dinner" placed cancer survivors at a big table and let them berate the unseen, uninvited guest.

These drove to fightback.ca, which told stories of survivors, doctors and more. Radio used real people talking to cancer, and a series of posters used confrontational headlines like, "Cancer, if you thought chemotherapy hurt, wait 'til you get a load of the new things we're working on."

The PR event generated 3,000 interactions and a 300% increase in traffic on Fightback.ca on launch day. The event generated over 17 million media impressions and a cost per contact less than \$0.007. There were over 40 million impressions in the first four months of web activity.

The English film "Fight" was awarded a Silver Lion at Cannes and top prize at the YouTube DoGooder Nonprofit video awards.



The Facts

Offices

Montreal, Toronto, Calgary, Vancouver,
New York, Amsterdam

Staff

293

New business

Kiwi Collection, Corvus Energy,
Golden Boy Foods, Tourism Jasper,
University of Calgary,
Solaro

Taxi in three words

Adrenaline, loyalty, doubt

Adrenaline & doubt fuel Taxi

BY EMILY WEXLER

Taxi proves once again that it's a formidable contender. It climbed back up the ladder to Silver from its Finalist position last year, having won Gold in 2008, and each year from 2002 to 2005. This marks the ninth time Taxi has taken a top three AOY spot in that past decade. Impressive to say the least.

Taxi's winning work – for the likes of McCain, Koodo, Yellow Pages, Mini and Bombardier (which won Gold in *strategy*'s BIG awards, see p. 24) – is indicative of the intensely creative attitude the agency seems to apply to everything it does.

The agency that prides itself on doubting convention didn't flinch in the face of a tough economy the last few years. It opened a European arm in Amsterdam in 2009, adding to its previous expansions across Canada and in New York. Centralizing the costs and keeping the backroom in Toronto has helped mitigate the risk, explains Taxi CEO Rob Guenette.

Guenette also notes that Taxi senior partners – himself, CCO Steve Mykolyn, COO Ron Wilson and chairman Paul Lavoie – are all very hands-on. "We all [are] active in the company, deep in the trenches... We never lost touch with our senior clients. We stayed very imbued in the culture of the company."

Another key to success lies in staffing and proactive HR. The agency prides itself on a low turnover rate among senior employees. "We always knew who the future leaders were – the future creative leaders, the future business leaders – and we had a plan," says Guenette of Taxi's succession strategy – a term not heard often in this era of high turnover and millennial job-hopping.

As part of that succession plan, Jeremy Gayton was appointed president of Taxi (English Canada) in May, having previously held the role of GM for the Toronto offices, while Durk Barnhill was promoted from GM of Taxi New York to president. Jordan Doucette left Taxi 2 to take on the role of CD for Taxi Vancouver, and Mykolyn increased his remit, taking on CCO duties for Taxi Europe.

Taxi is also preparing for the future by acting on the digital shift in advertising. The shop it acquired in Amsterdam was a digital one, and, Guenette says, "We're increasing our digital IQ almost month on month, and we're changing how we're training our people, where they're going for their stimulation, their continuing education, we're changing how we're recruiting."

Guenette predicts that in the coming years agencies will be expected to be more accountable in delivering ROI, and more flexible, adapting to media that's changing in real time. "I think clients are going to hold you to a global standard because competitive benchmarking around the world is that much easier now," he says.

"Being big thinkers and being able to execute ideas and solve business problems is nothing new," adds Mykolyn. "Agencies that do that and do it consistently will be successful now and in the future."

And that seems to be Taxi's secret to staying on top of the ad game – treat it like a business, and rather than perfecting clever theories and MOs for dealing with the new adscape, just do it all smarter.

| Mini's milestone |



Selling cars went from a plum assignment to incredibly tough in the last few years. As the market contracted, so did budgets, and key players in the auto industry debuted some of the most lenient sales programs ever. Hardly an easy environment in which to market a car that has plenty of substance but has always sold itself more on style.

Coincidentally, the worst year in automotive sales history just happened to be the 50th anniversary of the Mini. So, the challenge was to make sure it would be a year worth celebrating.

Instead of trying to give cars away, the tactic was to make people want them. People were starting to get a little down with the constant reminder of just how bad things were, so Mini did what it's always done: celebrate its exuberance, and make sure people knew that it was no ordinary 50-year-old.

The creative approach relied heavily on out-of-home, the medium used to build the brand, along with television, the first for Mini in several years. TV

demonstrated Mini's handling (and showed the world what you can do with man boobs). Out-of-home continued to demonstrate the cheeky attitude and the sheer fun of driving a Mini.

Arguably the most exuberant expression of "Mini-ness" came from a guerrilla idea that took very little money and time but, nevertheless, created quite an impact. A Mini convertible was rigged with a pair of mannequin arms to make it appear that the driver's arms were up in the air – just like on a rollercoaster. It generated so much attention that it was duplicated in other markets, including Japan, Taiwan, Dubai and Russia.

Beyond the downturn of the entire automotive sector, Mini also faces the challenges of being in the compact and sub-compact segment – the hardest hit part of the industry. But in typical Mini fashion, sales in the first quarter of 2010 ignored the recession and exceeded targets. Mini may have hit 50, but it shows no signs of slowing down.

NORMALLY, WE ROOT FOR THE LITTLE GUY.

**>> Congratulations BBDO on being shortlisted
for Strategy's 2010 Agency of the Year.**

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open your mind.

Shouldn't food be the only ingredient in food?

We think so. That's why we're on a journey to make food with ingredients like you would use if you were making it yourself from scratch. Like specially selected potatoes, vine-ripened tomatoes and real cheese. And no unfamiliar ingredients like sodium stearoyl lactylate or polysorbate 60. Find out more at McCain.ca.



| It's all good for McCain |

McCain is the largest producer of french fries in the world, and a favourite of time-pressed moms. But lately, moms have started to ask questions about the impact of preservatives and chemicals in packaged foods.

Because of this, McCain made one of the biggest decisions in its history: its products were going to be made from the same ingredients that you would use if you were making them at home.

The challenge was to spread the news about this fundamental rethinking of ingredients and create the biggest campaign the company had ever invested in.

McCain asked some tough questions about its products. When at first scientists said it was impossible to eliminate synthetic preservatives, they kept pushing until the answer came back that there was a way. It had never been done before, but it was possible.

McCain's commitment to finding the right answers for moms' questions became the jumping-off point for creative. The effort was called "The Questions Campaign" because it went beyond "What's for dinner?" to address "What's in dinner?" across its product portfolio.

"It's All Good" launched in February, with TV, print and online. Each execution asked a simple question about what goes into the food we eat, like "Shouldn't food be the only ingredient in food?" and "Can a nutritionist and Pizza Pockets get along?" Previously, each of McCain's lines of business acted individually, so the umbrella campaign helped build positive equity for the master brand.

The campaign also included PR, as well as internal communications that became the centrepiece of a cross-country tour of McCain production facilities.

Every aspect of the brand was affected, and this far-reaching, long-term campaign is off to a powerful start. Sales across the key portfolios are up, and aided campaign awareness is 88%.



| Koodo wins with El Tabador |

When Koodo launched two years ago, it debuted with a bold look and the proposition of affordable mobility on customers' own terms.

Two years' worth of campaigns with eye-catching colours and pop culture references had firmly established the Koodo brand, but the CRTC rulings

opening up the mobility space meant that Koodo would be facing a new wave of value players.

Its not-so-secret weapon was the Tab, Koodo's unique alternative to contracts and pricing. While it had been featured in communications since the launch, it had never been the singular focus of a campaign. The challenge was to take Koodo's most differentiated brand asset and make it a core part of communication.

Koodo is a brand with change in its DNA. While the attitude and style remain constant, the creative idea evolves to zero in on the strategic

needs of each campaign. So to turn the Tab, a billing option, into something of interest, Taxi again looked to pop culture and came back with the luchador (a style of Mexican wrestler made popular by the movie *Nacho Libre*), creating El Tabador, a character who would lead the fight for phone freedom.

El Tabador became the focal point of a multimedia campaign that began in winter, with the neon-spandex-clad character appearing in television, out-of-home and print.

Two online experiences extended El Tab's reach. The first was a game, "Get in the Ring," which featured Bloatimus Contractimus, an evil opponent who personified the competition. Users were able to control the action and create their own personalized experiences.

A three-minute YouTube mockumentary shared the backstory of El Tabador. It featured some of the characters in his life – his former girlfriend, his manager, and banter and friendly rivalry from real-life wrestler Bret "The Hitman" Hart.

Koodo does not release sales numbers, but El Tab caught on. He's now in the top 20 most-viewed sponsor channels ever on YouTube in Canada and the number 12 most subscribed-to channel of all time. In the first three months of the campaign, more than 275,000 views were recorded on Koodo's YouTube channel. El Tabador's mission is well underway.

| Yellow Pages goes mobile |



One of the areas technology has affected most is how we find things. Long gone are the days when you hauled the Yellow Pages out of a cupboard and worked your way through the alphabet.

Although Yellow Pages had already migrated online, the strong connection with the big phone book meant that people didn't associate the brand with the digital space. This became even more pressing with the launch of its mobile app.

Online search is a crowded space. To launch the Yellow Pages mobile app, Taxi had to zero in on something that was relevant to search, and equally relevant to Yellow Pages' existing equity.

The point of convergence was the local expertise central to the Yellow Pages brand equity. Want a jeans store in Denmark? Google it. Want the best mochachino you've ever had on the other side of town? Find it with Yellow Pages, which has the heritage of being a trusted local resource.

First, the brand identity was updated to signal change and ensure the logo felt at home with those of its competitors.

The creative told the stories of three characters who use the app for their individual – and local – needs. The trio included Randy, the musclemen, who requires a little help to show off his physique; Luke, the photo crasher, who is always in search of a new gathering to crash; and a hopeless romantic who, after a stranger's glance, plans the rest of her life. All rely on the local expertise of the Yellow Pages.

Microsites were created where users could insert themselves in the stories of these strangely compelling characters. Yellow Pages was the first brand in Canada to use a new technology which let Luke literally "crash" the site of the user's choosing.

App downloads nearly tripled from pre-launch levels of 10,000 a week to close to 30,000. Television strongly differentiated Yellow Pages from other brands and increased interest by 26%. Traffic to the microsites was 227% above plan, non-users increased awareness of the app by 21% and belief that Yellow Pages is moving into digital increased 271%.

Yellow Pages is now well on its way to finding a strong presence in the digital space.

| Bombardier carries the torch |



Bombardier is one of those rare Canadian companies that is actually more famous on the world stage and held in higher esteem abroad than it is at home. Bombardier's planes and trains are clearly not consumer products, but the support of everyday Canadians is important because public opinion often affects government policies that, in turn, affect business. Bombardier wanted to communicate its values and vision here at home.

Seeing an opportunity to remedy that home turf info gap at the 2010 Olympic Winter Games in Vancouver, the idea was to get the company to play

a pivotal role in one of the most symbolic aspects of the Games. Consistent with its strategy to place messaging where Canadian accomplishment and pride would be on display, Bombardier's decision to become a sponsor was a great opportunity, but not unique.

Taxi and MAOR Media Experts developed an idea that would put Bombardier at the very heart of the Games. Instead of purchasing the typical broadcast package, Bombardier would offer to design and manufacture the Olympic torch.

The first component of the plan was, of course, the torch itself. With a sleek design, it was a symbolic example of Bombardier's capability and expertise.

A 30-second television spot announced Bombardier as the maker of the torch, debuting during the opening ceremony of the Games, just before the arrival of the torch. The commercial continued to run throughout the Games, fanning Canadian pride and showcasing Bombardier's contribution.

The goal was not to sell more product. Instead, it was the more intangible measure of corporate reputation that they wanted to drive. Following the Games, the annual CROP survey on the image and reputation of Canadian companies showed a major upswing in public opinion for Bombardier. The number of Canadians with a very favourable opinion grew by 28% from the previous year. Evidently, the torch ignited Canadian pride.

**WOULD YOU LIKE
FRIES WITH THAT
NOMINATION?**

**CONGRATS ON BEING SHORTLISTED TAXI 2,
FROM YOUR FRIENDS AT BK.**





Welcome to the club, Sid Lee

BY EMILY WEXLER

The Facts

Offices

Montreal, Toronto, Amsterdam, Paris

Staff

300

New business

Adidas Performance, worldwide AOR; Red Bull, Netherlands; Kobo, AOR; Fatboy, Netherlands; Ubisoft; INQ Mobile

If Sid Lee has a mascot it would be

A chameleon: "Because we build change into our business rather than waiting for it to happen."

Sid Lee may not be the new kid (around since the early '90s and formerly known as Diesel), but they are the new kid on the AOY block. It's the agency's first time medaling in *strategy's* awards, and considering their global reputation for innovative work, it's about time.

Sitting around a table in their brand-new Toronto office in the Distillery District, president Jean-François Bouchard, VP strategy Eric Alper, VP senior partner Martin Gauthier and managing director Vito Piazza, reminisce about the evolution of the agency, from opening European offices to diving into experiential, design, architecture and branded content, to taking chances on new interactive, digital and social media.

"If you walk through our agency, you'll see a bunch of people working on a 20-storey building," says Bouchard, "and then you'll see people working on an iPhone application that will be globally launched, then you'll see people working on a social network platform, then a bunch of guys working on events to be deployed in 10 different countries around the world. This diversity, just a couple of years ago, seemed nuts."

With such breadth of services, it's no wonder two of Sid Lee's cases this year revolve around new brand identities (STM and Vidéotron), while the SAQ work redefines how consumers purchase wine, and Tourisme Montreal leveraged blogs and social media. And then of course there's Adidas. From AR codes on sneakers to reimagining a scene from *Star Wars*, the Adidas work never seems to stop innovating – much like the agency itself.

So how does Sid Lee make this diversity work? They boil it down to the agency's culture of "entrepreneurial plus communal" spirit, as Alper puts it, and of course finding the right talent – just one of the motivations for opening shop in Toronto this fall. The new location will service the agency's pre-existing Toronto-based clients such as Red Bull, Winners, Kraft and the newly acquired (in May) INQ Mobile, with the plan to attract more Toronto-based business, as well as clients out of the U.S.

But, Bouchard says, "It's really a quest for talent more than it is a quest for clients. Our belief is that if you have the best talent, clients will follow at some point...A lot of people believe that we went [to Europe] because of Adidas, but actually we won Adidas after committing to opening in Europe."

While the Sid Lee team doesn't know how exactly the agency will evolve in the coming years, the one certainty is that there will be change – a constant stream of it. "It is quite likely that the pace of change will accelerate again in the next decade, so our challenge as we're growing is to remain as agile as we have been in the past," Bouchard says, noting that they'll do so by having numerous small ateliers around the world, an "armada of pirate ships at different ports," as they put it.

When it comes to further expansion, it's not a matter of "if," but "when" it will happen. They anticipate opening an office in the U.S. within the next couple of years and are setting their sights on emerging markets like Mexico.

Speaking with the team, it's hard not to imagine the agency as a perpetual motion machine. "A lot of seasoned people in this industry think that this business is a bunch of sprints – you run fast, then you stop, you coast for a while," says Alper. "No, it's a marathon. We're in an endurance sport here."

| SAQ demystifies wine |

A survey showed 90% of the Société des Alcools du Québec's (SAQ) clientele were interested in wine, but had limited knowledge, and they felt lost when entering an SAQ store. In-store communications were not designed according to consumers needs but rather according to industry standards. To promote wine culture, consumers needed to discover wine on their terms and understand which bottles to seek out.

The solution came in the form of "Taste Tags," eight colour-coded taste profiles that correspond to different categories of wine. The system described every bottle of regular wine in the store, serving as an entry point to discover wine culture. Consumers could identify their wine profile, find the corresponding Taste Tags, and determine what bottles best suited their tastes.

A "Taste Kit" was also launched, which offered small quantities of different wines, and wine tasting weekends were held at SAQ stores.

An accompanying campaign launched with three 30-second TV commercials. Also, a competition was held in which contestants could spot a Taste Tag on TV for a chance to win \$1,000, and a flyer was delivered to over two million people explaining the Taste Tags. On radio, live shows were broadcast from SAQ stores over two Saturday afternoons.

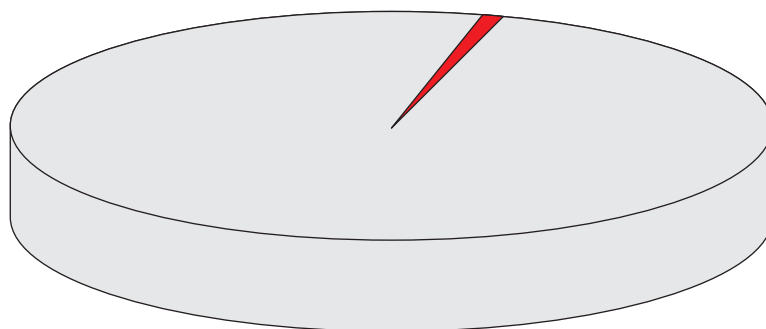
Online, banners drove to the SAQ site where consumers could take a test to identify their Taste Tag. On popular Quebec food sites Recettes.qc.ca and Ricardocuisine.com, Taste Tags were integrated into recipes. Similar



initiatives were executed in *Ricardo* magazine and its namesake, celebrity chef Ricardo, discussed the Taste Tags on his television show. An iPhone application was also released, allowing consumers to match wines with Taste Tags, find food pairings and locate bottles in retail outlets close to their homes.

The launch period sold 14% more wine cases than a similar promotion and exceeded the target by 31%. For the first time in years, sales growth for regular wine outpaced that of specialty wine, and the taste kits created for the campaign were sold out in less than 10 days.

On the consumer side, over 81% of clients are now familiar with the Taste Tags and 40% used the system to discover their taste profile or select a bottle of wine.



- Pharmaceutical advertising
- Good pharmaceutical advertising

| Adidas takes it to the streets |



Following its raucous “House Party” in 2009, Sid Lee wanted Originals to be even more engaged with its worldwide consumers, and get them to see that it’s not just a heritage brand – that it fits with their street lifestyles.

The goal was to deliver on “Celebrate Originality” by driving the brand back to where consumers could connect with it: the street, which became the backdrop to all Originals communications in 2010. It’s the sum of its parts that makes Originals so original – sticking to an overarching story (the street) that breaks into many sub-stories (for example, *Star Wars*).

In January, the campaign was kicked off with a web video for the Originals’ *Star Wars* collection. It mixed elements from the neighborhood with those of a galaxy far, far away, and was accompanied by the “Death Star Application,” a Facebook and Google Earth-fuelled app that shows clips of the Dark Side obliterating your neighbourhood.

At the beginning of February, Snoop Dogg led an “Imperial March” down the streets of New York followed by a trail of Storm Troopers.

Also, unique AR codes were printed on the tongues of the five-shoe collection, which opened up a virtual neighborhood with interactive games.

In March, the party hit London with “The Street Where Originality Lives” web video, hosting celebs like David Beckham, Ciara, Snoop Dogg and Jeremy Scott. To stay global, the video featured stars from around the world, including Hyori Lee (South Korea) and Cheer Chen (Taiwan). Big-time bloggers like Hypebeast and HighSnobiety were also invited.

Adidas also showed off its style with a women’s lookbook, using the same models that appeared in the “Street” video, including Tallulah Morton and Agyness Deyn.

To celebrate World Cup fever in June, Originals released the Cantina video. Recycling original footage from *Star Wars*, Sid Lee spliced celebs from the “Street” video into the intergalactic speakeasy.

And the results? “The Street Where Originality Lives” video has nearly two million Youtube views, while the Cantina video has nearly four million. Originals became the most followed fashion brand on Facebook, with three million fans. Research confirms a shift in perceptions of Originals, with consumers seeing it as a more modern lifestyle brand.

| Vidéotron’s power to win |



Despite razor-thin growth in the last year, the telecom market has remained very aggressive, and the name of the game has been innovation and new product launches. In 2009, Vidéotron’s competitors introduced faster 3G wireless networks, mobile internet access, IPTV, mobile television and web television just to name a few.

Vidéotron broadened its global product offer with launches including web content streaming and its very own 3G+ mobile network scheduled for 2010.

To position Vidéotron as the leader in

telecom, Sid Lee needed to break the barriers between advertising and other forms of communication, and find a positioning that could transcend all messages, channels and products.

Consumers were claiming more power, and products would always grow in

depth and breadth – internet would always get faster and telecom platforms would always become more diversified. So, the strategy became handing the power to consumers and offering them infinite possibilities, not limiting the offer to cable products. The brand mission became “The Infinite Power.”

“The Infinite Power” became a tool to promote high-speed internet, television, on-demand content, product bundles, terminals, mobile phones and every possible product or bundle. It also supported the promotion of a broader experience including customer service and tech support.

All communications adopted the prefix “The power to...” which worked with every product or service: “The power to shift to the fastest of the fast” for the internet product range; “The power to talk to a good old fashioned human being” for 24/7 customer service; “The power to save” for promotions, etc. Over 60 different lines were developed within 12 months. This new voice was complemented by a new identity including a logo.

“The Infinite Power” is an ongoing platform with hundreds of different executions across offline and online media.

As a result, Vidéotron’s subscriber growth surpassed the competition across all products.

| STM puts society in motion |



To increase ridership, Société de transport de Montréal (STM) needed a new mission statement with a clear identity that would unify the brand with its

travellers, and to spark behavioural changes among everyone involved, from commuters to employees.

They decided to focus on environmental positioning since it was pertinent to audiences and was one of the most viable arguments against STM's greatest competitor: the car.

Travellers were made aware that public transportation was one of the most eco-friendly alternatives for commuting, while employees were reminded of their involvement in a noble cause.

The campaign was positioned around the promise "Breathe Better" through four themes: improvement of service, impact of public transportation, concrete gestures of STM and civic engagement. The "Breathe Better"

promise, however, could not be used as a mass communication tool since it was vulnerable to attack. So the theme "Society in Motion," was articulated around a pact between STM and its travellers. The STM (blue arrow) and commuters (yellow arrow) unite their efforts to take action for the environment (green).

To put this in motion, STM pledged to improve its service and committed itself to environmentally conscious actions: biodiesel buses were cleaned with biodegradable detergents, improved buses were introduced and the frequency of buses and metros was increased during peak times. STM also created package deals with the rentable Bixi bicycles and partnerships with festival promoters to provide public transportation to events.

Riders were asked to join the movement by using public transport more often. In less than seven months, the campaign changed the way people think of the STM. According to an Ipsos Descarie post-test, the STM came in third behind Greenpeace and Cascades when consumers were asked which company was most environmentally conscious.

Customer satisfaction significantly increased from 79% in 2007 to 86% at the end of 2009. The campaign managed to maintain a stable number of riders despite the loss of 35,000 jobs in Montreal. And in less than one year, STM changed perceptions of its commitment to the environment, allowing riders to feel as though their travel choice is headed in the right direction.

| Tourisme Montréal stirs up local buzz |



In the context of 2009 – increased competition in destinations, a recession hitting travellers and no Grand Prix in the summer – Tourisme Montréal needed to optimize its marketing efforts.

Today's travellers have changed their habits, seeking authentic sources of information, and planning and booking trips online.

Although Montreal is a top-notch international destination, its attractions fail to entice consumers the way those of other large cities do. In Montreal, it's not tourist attractions, but rather the spirit of the city, that really distinguishes it. To encourage travel, Sid Lee had to communicate in a more intimate and conversational manner.

The solution was to give consumers a glimpse into Montreal's day-to-day workings – to hand the mic to Montrealers themselves, giving them a chance to showcase their passion for the city and invite tourists to spend a weekend living like a local.

Five themes were chosen that reflect motivations for travelling to Montreal: girl's getaway, nightlife, gay life, gastronomy and arts & culture. For each theme, ambassadors became bloggers, revealing the city's hidden treasures on the "Get the Local Buzz from Montréal Insiders" blog hosted on the Tourisme Montréal website.

Social media sites like Facebook, Twitter and YouTube were used as each blogger created profile pages to interact with travellers, share content and field questions. Links were also created between content and famous blogs, magazines and influential social media. In the fall, famous Twitter-er Gary Vaynerchuk came to Montreal and showcased the city to his fans. To drive traffic to the newly created blog, banners showed videos of the bloggers and promoted "Sweet Deals" on travel.

Offline, street stunts in New York and Toronto helped generate interest. One blogger was even interviewed by CBS's *The Early Show*.

Despite the difficult context of 2009 and an advertising budget that was reduced by 26% from the previous year, Tourisme Montréal increased all indicators of performance.

A wealth of content was created (articles, photos, comments) and strong communities were built on Facebook and Twitter. Better still, website traffic increased by 19.5% and the conversion rate of Sweet Deals increased by 17%. Finally, room bookings through the Tourisme Montréal website increased by 14% as compared to 2008.

BBDO's winning insights

BY EMILY WEXLER

Always a formidable opponent, BBDO continues to rank high by nabbing the fourth spot. This year the agency welcomed new clients like Wrigley Excel, Uncle Ben's, 411.ca and the Ministry of Health, and saw a shift in management as Gerry Frascione, president and CEO of BBDO North America, took over the leadership of the Toronto office after the departure of Dom Caruso. While the agency put forth five strong cases this year, it's the Tropicana work that truly stood out for the judges. Pascal Chandonnet of Palm + Havas called it "a great example of a simple insight that could have lead to predictive executions. Instead, the agency has pushed the idea to the extreme limits to make their point, in a very remarkable and touching way."

| Quebec milk knits comfort |



Milk in Quebec faced two significant challenges. First, children are the key milk drinkers and the population is aging, with the 65-plus segment now the fastest growing group. Secondly, milk competes in an expanding category marked by constant innovation, much of it now touting health-related benefits.

Milk did have one advantage – it's not just a drink; milk is our childhood. The campaign for La Fédération des Producteurs de lait du Québec aimed to evoke the warm, safe childhood feeling, creating nostalgia.

In the 2009/10 fall/winter period, the economy and the influenza pandemic created insecurity, tension and stress. The goal was to show how Le Lait could counter that by recreating the comfort symbolized by a glass of milk. All communications efforts were aimed at evoking this comfort, and all led to a series of events called *Les Soirées réconfortantes du Lait* (Milk's comforting evenings).

In addition to TV and radio, to spread the message "*Lait, source naturelle de réconfort* [Milk, a natural source of comfort]," an OOH campaign was developed in an array of formats. In an innovative twist, extensions (shaped like winter tuques) were tacked on to more traditional formats.

In digital, homepage takeovers introduced a Tricot Mania [Knitting Mania] game integrated into Facebook, making Le Lait the first Quebec advertiser to offer a free iPhone and iPod Touch game. The game challenged users to "knit" – *Guitar Hero*-style – an object that reveals itself to be a purple superhero mask.

Post-testing showed very high recall, attribution, appreciation and understanding rates, above norms for consumer goods (index at 411 vs. 100). The website received close to 150,000 visits – the tales from the events were made available to users and were listened to over 40,000 times – and Tricot Mania was played over 67,000 times. And milk consumption in Quebec increased 1% (May 2010 vs. May 2009), reversing the general trend in milk consumption experienced throughout North America.

| Tropicana brings the sunshine |



For PepsiCo brand Tropicana Pure Premium, growth was leveling off, competition was getting stronger, the recession was having an impact and brand health scores were softening.

Canadians have an affinity with Florida orange juice – it represents a taste of the sun and positive energy. This led to the idea that getting the day started right takes more than a hit of caffeine – it takes the warm glow of the sun to wash away the fog of sleep. But in Canada, the sun's not always there to get us going. Tropicana Pure Premium would become "Canada's National Provider of Brighter Mornings."

To launch the idea, BBDO went to Inuvik in the Arctic during the coldest and darkest days of winter. In a town that hadn't seen a sunrise for weeks, in -45°C temperatures, they raised a 36-foot-wide artificial sun that emitted 100,000 lumens of light – equal to the light of the actual sun. Canadian filmmakers captured it for a series of documentary-style spots, and a crew from *Breakfast Television* covered the event.

TV launched during the Winter Olympics closing ceremonies, with the town of Inuvik getting a special premiere in a local "town hall." On the same day, a Facebook fan page was launched, as well as a PR blitz and a grocery trade print campaign. Tropicana also became an official sponsor of *Breakfast Television*.

The viral spot has generated about 440,000 views on YouTube, while the Facebook fan page grew to 36,000 fans overnight. The campaign has been picked up around the world, appearing in over 65 media outlets with a total estimated reach exceeding 20 million impressions.

As a thank you to the community, \$5,000 donations were made to the Sir Alexander Mackenzie School Breakfast program, the Inuvik Food Bank and a local daycare.

The "Arctic Sun" spot swept the FAB Awards in the UK, the Bessies, and took a Gold Lion at Cannes.

| Frito-Lay ups the viral ante |



Doritos' "Guru" campaign was a success, but with the young target (13-24) constantly craving new experiences, the new campaign had to feel different. Pop culture and knowing what's cool is key for youth, and they love to brag and measure how they're doing vs. their peers. The challenge became to create the most viral video on the web. Until now, you could see YouTube views, Twitter followers and Facebook fans, but nothing aggregated them into one viral score.

The "Virality" contest entailed naming a flavour, creating a video, making it go viral and getting the highest score, using a new measurement algorithm that tallied viewership from social media channels. Points were awarded for YouTube views, external embeds, unique referrers, shares, retweets, ratings and more. The bigger the footprint, the higher the Virality score and the chance of winning incremental amounts of cash, including a \$100,000 grand prize.

To promote the contest, a 45-second TV spot and YouTube homepage buy coincided with the Superbowl. BBDO also worked with Facebook, Google, YouTube, MuchMusic and Astral to reach the young target.

An Oscars-style awards show showcased the winner and rewarded some of the quirkier, more creative submissions.

During the promotional period, while the category grew at 2.8% VYA, Doritos grew at 11%. The campaign earned more than eight million video views, more than doubled the Facebook fans to over 67,000 and saw a 525% increase in YouTube subscribers. Overall, 145 million media impressions were earned – true Virality.

| Mercedes-Benz gets Smart in the city |



The Smart Fortwo sold well amongst a small niche who saw it as a fun second or third vehicle. But that market was drying up, and sales were in decline. It needed to be repositioned as a primary vehicle, and become a lifestyle choice, not just a practical one. There was one area it could own – Smart could be the car that takes full advantage of the city and tackles anything urban life can throw at it.

Print illustrated that the Smart Fortwo can give access to parts of your city other vehicles can't offer.

A driving event, Smart Expeditions, allowed guests to drive a route designed to highlight the Smart's unique features while experiencing cultural and entertainment events. A Drive-Through Art Gallery was married with a live DJ. Participants were also treated to an exhibition of parkour runners who take full advantage of the city for their aerial stunts. The program was pre-promoted with wild postings and ambient executions. And to show Smart is the ultimate urban vehicle, a Smart car was attached to a giant bike lock, and another was parked in a tight space with a giant shoe horn.

Follow-up emails were sent, and photos were posted on the program site for people to share. There was an 81% increase in purchase consideration for participants and a 51% increase in brand opinion. Sales results were very encouraging in May (+37.1%), a big shift from the brand's negative momentum in 2009.

| The Paralympics don't want sympathy |



Canadians know very little about the Paralympics and many confuse it with the Special Olympics. The Canadian team's relative anonymity makes it harder to attract viewers (and sponsorships) and to inspire physically disabled Canadians. Paralympic athletes epitomize the spirit of the Games. They compete with intensity and push the boundaries of human achievement. There are no million-dollar cheques, they do it for the satisfaction of winning. They don't want pity; they want gold.

The "Save your Sympathy" campaign for the Canadian Paralympic Committee captured the rigorous training rituals of Paralympic athletes Ray Grassi (sledge hockey) and Stephanie Dixon (swimming), and brought to life their perseverance, passion and successes.

It launched with donated media during the Olympics in newspapers and on TV, as part of the Olympic Consortium. Online seeding and PR also complemented the effort. The first of two TV spots featured Grassi as he prepared for the ice. The entire sequence was shot looking down at him, and closed with the caption, "Sometimes you have to look down to find someone to look up to." The second spot showed beautiful imagery in reverse slow motion of Dixon training for competition, concluding with the statement, "Save your sympathy for her opponents."

Total earned media coverage delivered 7.5 million impressions in the first two weeks. An editorial written about the campaign took over the front page of the *Toronto Star* on March 14, just after the start of the Games.

The 2010 Paralympic Games enjoyed the highest viewership ever, with 13.6 million Canadian viewers tuning in.

CP+B's winning evolution

BY EMILY WEXLER

It's been a big year for the agency formerly known as Zig. A regular suspect in the AOY winners' circle, this is its first competitive outing as CP+B, after being absorbed into MDC Partners' Crispin Porter + Bogusky in July. There was a bit of shifting around (former Zig president Shelley Brown is now CEO of CP+B Canada) but no layoffs – and new clients like Bic, Celebrex and Second Cup were also welcomed into the fold.

| Molson Canadian gets back to its roots |



It was a focus group participant that said it best: "Molson Canadian is everywhere without saying much." A brand that was once a mainstay in backyards, bars and patios across the country was now nearly irrelevant to Canadian beer drinkers.

As the world changed, Molson Canadian was wildly inconsistent in strategy and advertising, the only constant being its volume and share in decline. The challenge was to break indifference and get people to reappraise the brand.

For CP+B, the answer to connecting with beer drinkers was lying right under their feet – it's the land that makes Canadians who we are. Research showed that nature functions as a safe haven that offers freedom from the stresses of modern life – a role not unlike that of beer.

The road ahead was clear: Molson Canadian is Made From Canada. That means being shaped by the vast, and at times humbling nature that also happens to provide the ingredients to brew beer.

Leaving behind the traditional beer target demographic (men, legal drinking age to 29) they began to target a mindset: people who believe in the virtue of Canadian beer and who value the freedom of the outdoors. The "Gifts" spot launched during the World Junior Hockey Championships, touting Molson Canadian as "Made from the best this land has to offer." With the start of the Winter Games, "Awesomeness" was launched, an anthemic ode to "the best backyard in the world."

Since beer is a social product, the "Gear Up For Gold" Facebook campaign and Molson Canadian Hockey House Olympic activation were launched. Both helped reinforce that the brand was doing things differently.

Molson Canadian market share and volume performance are above projections since the campaign launched, showing and sustaining volume growth for the first time in almost a decade. And loyal drinkers have come out of hiding – the Facebook page has grown to over 400,000 engaged, very vocal members.

| Dusk scares up an audience |



Scream was a Corus specialty network known for slasher flicks. Viewers ate up the gore, but advertisers were wary. Post-*Twilight*, more women were embracing supernatural/thriller entertainment, but they weren't watching Scream. Corus decided to rebrand Scream as Dusk, a network that would win over vampire-loving ladies and the advertisers who woo them.

Schedules weren't final, so convincing women that Dusk was for them without referencing specific shows or movies wouldn't be easy. The idea was to give them the experience of watching Dusk. Similarly, advertisers would also need a Dusk experience since there were no audience numbers.

To reach women, online advertising featured interactive ads, such as a mirror shattering to reveal the Dusk logo. And in cinemas, a series of mini "flashes" built buzz for longer spots that ran pre-movie.

Advertisers were sent Boyfriend Replacement Arms – arm-shaped pillows designed to be squeezed during frightening and thrilling moments. To keep momentum going post-launch, "poisoned" chocolates were delivered to media buyers and planners.

Trade advertising shifted perception. Pre-launch, Dusk had 47 unique advertisers, six of them female-skewed. Post-campaign, that number grew 40%, 16 of which were female-skewed.

Consumer advertising scared up new viewers of both sexes. Within the first four weeks of launch, Dusk's Average Minute Audience (AMA) of adults 18-49 increased by 146%. The female AMA increased by 136% within four weeks of launch.

Those results were sustainable as well. When compared with the August-December period the year before, Dusk's reach grew 173% among adults 18-49, and 200% among women 18-49.

| Environmental Defence rallies moms |



December marked a critical month in the battle against climate change. With scientific evidence indicating that climate change is already surpassing predicted levels, the UN Climate Conference in Copenhagen was a crucial time for Canadians to let Stephen Harper know that they care about the environment and want action taken.

While many Canadians are aware of climate change, most didn't view it as a personal issue. To get them to take action, it had to be personal. Mothers vote and care, making them the ideal target. They fret about school choices and extra-curricular activities, yet were not doing anything to safeguard the world their kids will inherit.

The video "Demonstration," depicting a mob of pint-sized protesters, served as the emotional catalyst to enlist moms. It began as a PSA for TV which was re-cut for online use as well. A call to action at the end of the film drove to Takeactiononclimatechange.com, the official website for Moms Against Climate Change.

On the site, and through Facebook and Twitter, parents were asked to upload photos of their children to appear on wall projections in Ottawa reminding Stephen Harper who he really represents in Copenhagen.

After just a few weeks in market, the campaign was featured in over 100 national and international media outlets (print, broadcast and blogs) including multiple broadcast features on CBC News, and stories in the *Globe and Mail*, *National Post*, *Vancouver Province*, *Vancouver Sun* and *Toronto Star*.

| Ikea makes any space beautiful |



Fewer Canadians were reading the Ikea catalogue, and sales in 2009 were well below the previous year – spending on homes was not a priority, the mood was compromise. But the genius of Ikea is that it offers great design suited to virtually any budget, style and space. So the new tagline became: "Any space can be beautiful."

The initial creative teased the catalogue by literally outlining real-world spaces yearning to be made beautiful. It drove to a contest microsite, Anyspacecanbebeautiful.ca where people could submit a photo or video of a space they needed help to beautify. Each submission had a chance to win a \$15,000 Ikea makeover or secondary prizes. The spaces submitted were categorized into catalogue sections, directing people to room ideas. The microsite also allowed people to connect their entry to their Facebook profile, so they could spread the word about products.

Each week, three entrants were given design advice and a \$500 Ikea gift card, and each winner was featured in a "tips" section as well as emailed out to all other entrants.

The microsite garnered 465,000 visits during the campaign and over 5,500 entries. Spontaneous recall of advertising also rose to the highest point to date. The campaign bolstered the impact of the catalogue and drove visits to Ikea.ca. Ikea's market share increased by 3.3%, and during the campaign, Ikea.ca's total traffic climbed by 25% compared to the same period the previous year. Daily website traffic hit a new record.

| Axe hits the showers |



Canadian guys use good old-fashioned bar soap, but Axe wanted them to consider a line of shower gels with fragrances such as Dark Temptation and Vice.

Axe understands how the mating game has changed – girls must be active participants – so they came up with an icebreaker for guys to use. Under the guise of "showering with friends and like-minded acquaintances," Axe Showerpooling delivered a water conservation message to 18- to 24-year-old guys who largely tune out environmental issues. The 11,000 fans on Axe Canada's Facebook page were used to spread the message. An environmental-style video explained the idea, and showed guys that being environmentally friendly didn't have to be a chore. The "Start a Showerpool" app allowed users to invite their friends to become Showerpooling buddies. And because it was all for a good cause, the girls readily agreed. Further, the "Showerpooling Introduction Service" app allowed guys and girls to be introduced to each other through a mutual friend.

Media support came as banner buys and homepage takeovers leading up to Earth Day (April 22). This included rich media banners that ran the Showerpooling video, all driving directly to the Axe Facebook page.

Axe Canada got 103,042 page views, and the video garnered 147,277 views. The tenor of the conversation also changed, with a ratio of 24:1 positive to negative online mentions. And it's going global: Portugal is next.

Lg2's winning streak

BY EMILY WEXLER

It's no wonder Lg2 is making its AOY debut this year, considering its recent accomplishments. This past year it experienced double-digit growth and was the ninth most awarded agency in Canada, including two CASSIES, five shortlisted campaigns at Cannes and 29 Creas including the Grand Crea for its work with the Ministère de la Santé et des Services sociaux. It welcomed 10 new clients including Moosehead Breweries and Jacob. The agency's rise to the top has no doubt just begun.

New Brunswick offers warm water



When it comes to summer vacations, Quebecers are surrounded by a sea of choices, and in 2009 the economy favoured stay-at-home vacations and all-inclusive southern travel. Tourism and Parks New Brunswick had to draw attention east, and convince Quebecers to drive an extra six hours to its beaches, double the driving time to Maine's coast.

The campaign was built around the insight that vacationers are looking for beaches – and warm saltwater is a key ingredient to enjoying a better vacation. Thanks to the Gulf Stream, New Brunswick has the warmest saltwater beaches north of Virginia.

Three TV executions showed gorgeous New Brunswick beaches and demonstrated the warmth of their water using weather-channel-like iconography. An iTV on-demand component allowed viewers to watch a long-form promotional video. Billboards in Montreal featured a pool-ladder-equipped beach inviting commuters to dive in. Online, keywords and web banners demonstrating the warm water benefit were deployed on major portals, tourism verticals and search engines. Finally, radio executions used a warm Acadian accent, and a promotion drove consumers to Eauchaude.ca (Warmwater.ca), giving them the chance to win a NB vacation.

The campaign scored 83% in advertising recall, and helped New Brunswick rank number one in terms of warm water brand association amongst all Canadian and New England destinations. Over 5,000 TV viewers watched the on-demand long-form video. The banner campaign redirected over 41,500 users to the microsite, and the keyword campaign redirected nearly 25,000 people. The microsite generated over 95,000 visitors, a 128% increase over the previous year, while 75,000 proceeded to the province's official website. These users stayed an average 5:48 minutes on the microsite, viewed an average of 6.5 pages and posted over 2,500 experiences on their Facebook feeds.

Bell Canada grows a playoffs beard



The game of hockey is filled with rituals and superstitions: lucky shirt, favourite stick, winning breakfast plate, etc. But no superstition matches the popularity and the ubiquity of the playoffs beard. It's a special one because fans can grow theirs, too. In essence, the playoffs beard ritual triggers a tribal affiliation amongst fans.

As an official sponsor of the Montreal Canadiens and Ottawa Senators, as well as partial owner of the Habs, it made sense for Bell to show support for its teams. Given the participatory nature of hockey and its playoffs beard ritual, seeding it to social media communities made sense.

A Facebook application was created that let fans grow a 14-day beard in just 14 seconds. On the microsite, fans were asked to upload their picture, select a beard from a variety of styles, lengths and colours and then pick their team – Canadiens or Senators. The application quickly gained in popularity through blog feeds, online and traditional PR, and strategic social media seeding. The phenomenon was ignited by 40 key influencers, including artists, journalists, hockey fans and social connectors.

Bell further engaged fans on the application's Facebook fan page, a hub where they could share their passion (and facial hair) with peers.

Spurred on by Lg2's community management team, fans were posting daily comments on all things hockey. The interaction went far beyond Bell's expectations: during Game 7 of the first-round series between Montreal and Washington, the number of comments posted on the Playoffs Beard Facebook page exceeded the number of comments posted on the Montreal Canadiens official website, one of the most visited in the NHL.

In less than 20 days, 152,664 beards were created, and 237,701 fans interacted with the app and fan page, writing thousands of posts daily. The program generated 59% in brand attribution according to a post-playoff survey, a tremendous result given the overly cluttered social media space.

| Arctic Gardens goes great with meat |



Despite being Canada's largest frozen vegetable processor, Arctic Gardens only had a 7% share in Ontario, the largest market, where Green Giant dominates.

The Arctic Gardens campaign had to differentiate it from the competition in a market where the brand is relatively unknown and where the media landscape is cluttered, and also where there's low consumer engagement in the category and high price sensitivity.

The campaign appealed to urban moms to reach the target: kids and dads. The target was the type to only empty one side of their plate – the meaty side. Some would go out of their way to avoid having their meat even touch vegetables.

So the message concept was: Arctic Gardens goes great with meat. TV built on the insight and tells meat-lovers that Arctic Gardens vegetables are the best "sides" for their meals. A spot illustrated the tagline "Goes great with meat. The vegetables that make you love vegetables" in an exaggerated way: Arctic Gardens veggies are so good that even a yeti – the famed carnivore that loves meat more than anything – will go out of its way to have them at mealtime.

The results far exceeded expectations with 5% market share increase, and Ontario sales soared 49%. Brand awareness in Ontario increased 6%, from 40% to 46%, and the commercial won a Grand Crea award.

| Canac makes hardware easy |



The dominant hardware players in Quebec – The Home Depot, Rona, Réno-Dépôt and Lowes – all focus on the same promise: price and/or choice. In these supersized stores, consumers may potentially find everything they're looking for but it may take them a while. What makes Canac unique is its physically smaller size. Tools and renovation items are faster to find, but most importantly, renovation solutions are made easier thanks to an unmatched quality of service: in-store training sessions for consumers, more personnel per square foot than in any other chain, prepackaged renovation kits, helpful lists of "what not to forget," and so on.

This was the springboard to "Hardware made easy." The creative approach illustrates how simple renovation projects are with Canac. Eighteen outside display boards were "constructed" close to stores, featuring items cut out of the wood of the billboards and assembled above them. Cheeky print ads featuring notes like "Gone to the corner store" written into the floor were published in local newspapers. Inside posters were also displayed at key locations.

The agency also recommended that the client, at that time called Canac-Marquis Grenier, should update its visual identity. Most customers already called the stores "Canac," so the name change represented a natural evolution.

A double-digit sales increase was recorded this summer, which represents Canac's biggest sales increase in its history. Two of the outside display executions, "Fence" and "Window Shutters," made the shortlist in the billboard category at the Cannes Lions. The print campaign was also awarded four Creas and an Applied Arts award.

| Quebec shows gamblers what they can lose |



Excessive gamblers typically have trouble admitting their problem. Their usual response to messages on the risks of gambling is to say "They're not talking about me." What's more, the onslaught of ads for lotteries and games of chance make reaching at-risk gamblers and their families a tremendous challenge.

Ministère de la Santé et des Services sociaux du Québec (MSSS) needed to take a high-risk approach to generate as much awareness as possible, and connect people with help via a website and telephone hotline.

The message had to keep the target audience, obsessed with the idea of winning, from putting everything on the line. The big idea was inspired by the simple insight that the risk of losing everything speaks louder than winning.

The campaign developed around the line "You've got too much to lose." It helped them become cognizant of the risks and made their families and friends aware of the possible lifelong consequences.

It launched simultaneously on TV, radio, print and online. The TV spot showed a man listing all his possessions and the things that were dear to him (his home, car, wife, kids, RRSPs for his golden years and more). In the next frame the viewer realizes he's about to lose it all to gambling. It closed with the tagline "You've got too much to lose."

The campaign earned the highest awareness rate of any MSSS campaign (81%) to date, bringing 3,384,790 users – or nearly 50% of the province's population – to its site in just five weeks, and driving over 75,000 visits.

Congratulations to us! From you.

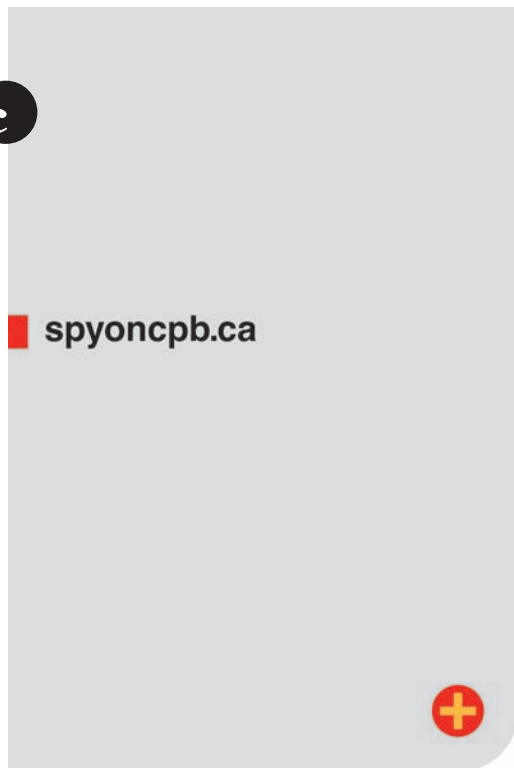
Thank you, A&W, for asking us to create this congratulatory ad for ourselves on your behalf.

We at Rethink are quite jazzed that you want us to point out how we've been shortlisted as one of Canada's top creative agencies, largely because when else would we get the chance to use the word "jazzed"? This honour is tantamount to anointing us as advertising gods and justifies our ever-increasing fees. We truly appreciate your kind words, as penned by ourselves, and look forward to our continued and presumably beneficial relationship.



a

c



e

b











d

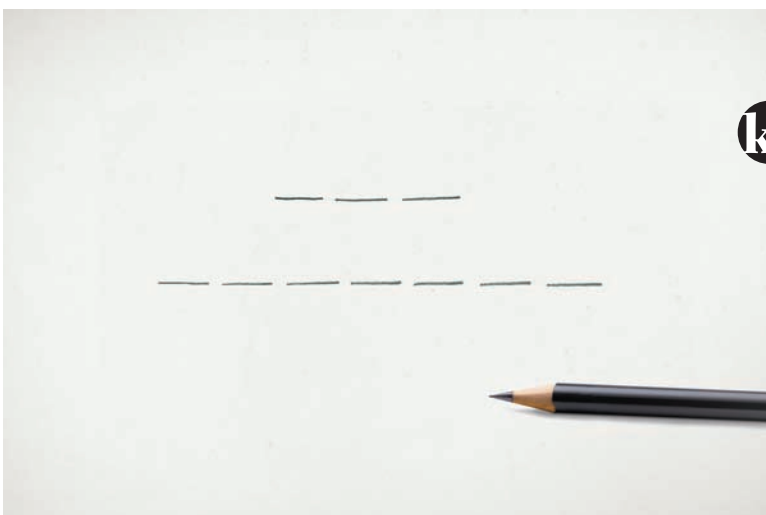
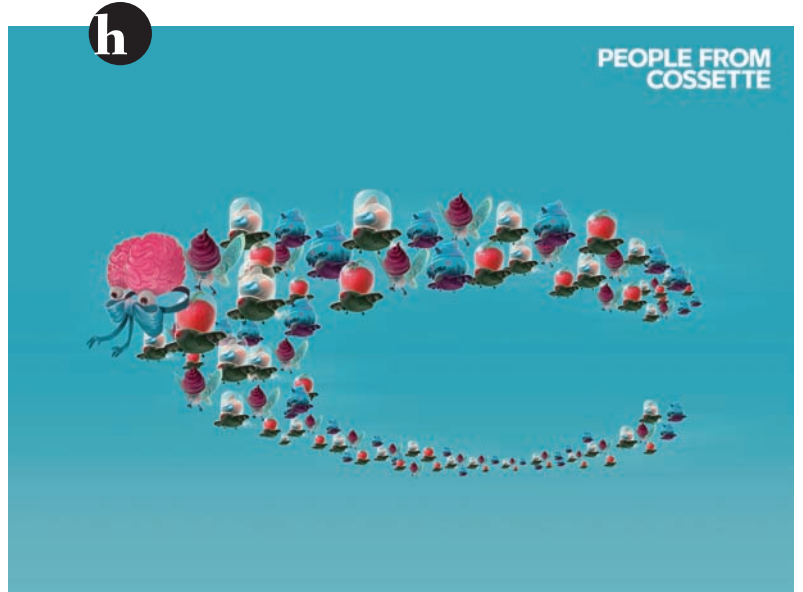


f

- a. BBDO
- b. TBWA\Toronto
- c. Crispin Porter + Bogusky
- d. Lg2
- e. Rethink
- f. Lowe Roche

- g. JWT
- h. Cossette
- i. John St.
- j. Juniper Park
- k. Leo Burnett

-  **Gibbster** Justin you're fantastic!!! Excellent!!! And totally great!!!
about 3 hours ago via web
-  **SKK&BIEB4ever** I've got a bad case of Bieber fever. you're my everything!!!
about 3 hours ago via web
-  **Paulywannabieber** I just got a Bieber poster for my wall. Luuuuv it!!!
about 3 hours ago via web
-  **Prezman** Let's set up an all staff meeting to review Justin's latest YouTube video.
29 minutes ago via web
-  **Iwant2BBieber** Justin is so hawt :-> OMG I love his hair!!!! Which reminds me of a story...
about 3 hours ago via web
-  **BarBarnBieber** Vive le Bieber!!! Il est formidable!!! xoxo
about 1 hour ago via Echofon
-  **RUaBeibliever** Hey guys check out this cool site - <http://www.jwtcanada.ca/People.aspx> It's totally Bieberlicious!!!!
about 3 hours ago via web
-  **Bieberboy** Retweet if you love Justin's new song. And in case you want my opinion, I'll give it to you. There are actually 3 things I love about it, first...
about 3 hours ago via Twitter for BlackBerry®



Each year, we ask all shortlisted agencies to submit a group photo – a.k.a. creative calling card – and the results naturally vary from the straightforward to the ridiculous. Congratulations to all 14 agencies that made the list in 2010.

| The process |

As in previous years, the AOY process began with an open call to agencies to submit their top five cases of the year. From this list, the shortlist was selected based on a poll of about 50 senior agency and marketing execs from across Canada. Each person was asked which shops stood out based on the strength of their work. Points were earned based on the number of times a particular agency was selected to be on the shortlist. The agencies invited to participate are listed below. Each shortlisted agency submitted five campaigns representing work executed for five different brands over the previous 12 months.

The judges were asked to provide a creative and strategic mark for each campaign. Working in isolation, the judges gave each campaign an overall score of zero to 10 based on strategic insight and the ability to execute creatively. Judges who declared conflicts were omitted from the scoring on relevant cases and/or agencies.

The scores were then totaled and averaged, with equal weighting. The agency with the highest final score was the winner.

| The scores |

Here are the judges' averages that determined the 2010 Agency of the Year:

Creative scores		Strategic scores		Overall scores	
Taxi	7.43	DDB	7.30	DDB	14.60
BBDO	7.38	Sid Lee	7.20	Taxi	14.53
DDB	7.30	Taxi	7.10	Sid Lee	14.41
Sid Lee	7.21	CP+B	7.06	BBDO	14.31
CP+B	7.17	Lg2	7.03	CP+B	14.23
Lg2	7.15	BBDO	6.93	Lg2	14.18
John St.	6.91	John St.	6.87	John St.	13.78
Juniper Park	6.90	Leo Burnett	6.72	Leo Burnett	13.61
Leo Burnett	6.89	Rethink	6.67	Rethink	13.52
Rethink	6.85	JWT	6.64	Juniper Park	13.49
JWT	6.59	Juniper Park	6.59	JWT	13.23
TBWAToronto	6.58	Lowe Roche	6.33	Lowe Roche	12.90
Lowe Roche	6.57	TBWAToronto	6.26	TBWAToronto	12.84
Cossette	6.36	Cossette	5.96	Cossette	12.32

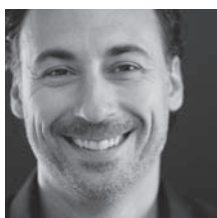
| Judging panel |



Nelson Angel
VP managing partner, Revolve

With over 16 years of experience at shops including Extreme Group

(VP) and Bristol Group (account director), Angel has helped many Atlantic companies capitalize on strong brand building solutions, including Atlantic Lottery, Nova Scotia Liquor Corporation, Dalhousie University, Bell Aliant and Moosehead Breweries. Awards have included Bessies, CMAs, Quills, Marketing Awards, Applied Arts and ICE.



Pascal Chandonnet
VP brand strategies and integration, Palm + Havas

Since 2009, Chandonnet has headed account services and planning at Palm + Havas in Montreal for clients such as VIA Rail Canada, Loblaw's, Hershey's Canada and Industrielle Alliance. He began his career on the production side with CBC radio in Montreal before joining Palm, working on the Volkswagen Canada account, for which he's won a CASSIES Award. Before taking on his current role, he managed multidisciplinary accounts such as Molson, McDonald's, La Presse and Coca-Cola at Cossette.



Anne Fortin
VP managing director, Draftfcb

Fortin took on her current role in 2006, upon the integration of Draft and FCB in the Quebec market. Prior to that, she served as VP, managing director of FCB Montreal. Over her 17 years at FCB, she steered her team through a host of award-winning campaigns. She came to marketing indirectly,

with a bachelor of science in occupational therapy from the Université de Montréal, and later an MBA from Concordia University. Fortin was named the 2008 Personality of the Year by the Association du Marketing Relationnel du Québec.



Liam Greenlaw
CD, Wasserman + Partners Advertising

Born in Scotland, Greenlaw fur-lined his kilt and

headed for Canada in the mid '90s. Within months of landing in Toronto he founded Barkinhotstudio, a creative boutique specializing in design and advertising for film, television and some very intrepid clients. He now calls Vancouver home, and has been CD at Wasserman for the past two years. He bears a bold accent and possesses an equally bold "Spicy Guinness Chili" recipe, to which he swears he'll never reveal the secret ingredient (it's Guinness).



Dan Howe
CMO, Yum! Brands

Howe has been with Yum! Brands, the world's largest system-restaurant company, since 2005, when he began as director of marketing for Pizza Hut. He was then named CMO, Europe in 2007 and CMO, Canada a year ago, now overseeing marketing for all three Yum! brands – KFC, Pizza Hut and Taco Bell. Prior to his time at Yum! he was a senior brand manager at Campbell's and director of retail sales at ACNielsen.

Is pleased to announce
the addition of a
new strategist
to our team:



Mike D'Abramo
STRATEGIST

brings over a decade of strategic research insight and was a founding member of Youthography. His

expertise includes technology usage, social media and understanding people under 35.

Fresh Squeezed Ideas is a full service market research company that specializes in innovative research methodologies to access unique consumer insights that strengthen our client's overall strategic plans and marketing effectiveness.





Craig Hutchison
SVP marketing,
apparel, home &
entertainment,
Loblaw Companies

Hutchison is responsible for the marketing strategies for Joe Fresh, as well as leading the reinvention of Loblaw's general merchandise business including PC Home. Prior to this position, he was responsible for all the marketing strategies internally and externally for President's Choice and No Name, and store banners. Hutchison has over 20 years experience in the food industry. Prior to joining Loblaw, he spent seven years with Weston Bakeries. He also worked at Nabisco on the cookies and cracker portfolio. He holds a bachelor of commerce from Queen's University and graduated from the general management program at Harvard. He was also one of *strategy's* Marketers of the Year last year.



Carl Jones
VP ECD, Grey
Canada

Jones started his career in Toronto, working at MacLarenLintas and Vickers & Benson, and moved to Mexico City in 1993. He went on to become the most awarded art director in the Mexican ad industry and the first art director to be elected president of the Mexican Advertising Club in 2000. He spent 10 years at BBDO Mexico, then as general CD of Y&R Mexico he helped lead the agency to win Agency of the Year, and its first Cannes Lion. Now back in Canada, Jones is bringing his digital/mass knowledge and experience to Grey's client list.



Jill King
President, Due North
Communications

Prior to joining Due North upon its opening in 1993, King cut her teeth at Foster Advertising and McCann Erickson. At McCann, she led the strategic management on several businesses including Goodyear and Nabisco. Awards have included Marketers of the Year, CASSIES Gold, Retail Promotion of the Year,

Cannes Lions and more. She is a member of the ICA Board of Governors and the Ad Women of Toronto.



Paul LeBlanc
Founder & CEO,
Extreme Group

LeBlanc began Extreme Group from the back room of his father's carpet cleaning business in 1997. As CEO he leads 65 employees in offices in Toronto and Halifax, and works with clients including P&G, RIM, Bell Aliant, Moosehead Breweries, Grand & Toy and Quiznos Canada. LeBlanc is the youngest executive in Atlantic Canada to be inducted into the Top 50 CEO's Hall of Fame, and has been awarded Entrepreneur of the Year by Ernst and Young. He is also the founder of the ICE Awards, Atlantic Canada's creative awards show.



Sharon MacLeod
Brand building
director, Unilever
Canada

MacLeod is best known for her expertise in consumer behaviour, and as the driving force behind Dove's Campaign for Real Beauty. After receiving a master of science in consumer behaviour, she went on to teach the subject at Wilfred Laurier University, but left academia to become brand building director with Unilever Canada about 12 years ago. There, she has also led the Becel Red Dress campaign and Hellmann's Urban Garden movement. Accolades include two Grand Prix awards at Cannes for Dove's digital film "Evolution," and Brand of the Year and Marketer of the Year titles from *strategy*.



Fiona Stevenson
Category brand
manager, Procter &
Gamble

Stevenson works on the home care brand portfolio at Procter & Gamble Canada, managing leading brands including Febreze, Swiffer and Cascade. During her 10 years in marketing at P&G, Stevenson has managed a cross-section of leading consumer brands spanning health & beauty and household needs, including CoverGirl, Old Spice, Secret, Gillette, Olay and Always. She has worked in P&G's Canadian office and in the European headquarters in Geneva, Switzerland, where she designed global initiatives and developed toolkits on the pet care category for deployment to over 35 markets around the world.



Bryce Zurowski
Regional VP, Western
Canada, Sleeman
Breweries

Zurowski landed his first sales and marketing role with Kraft Foods, then transitioned into the beer business with Sleeman, at first in brand management. Over his 10 years in beverage alcohol, Zurowski has lent his experience to everything from campaigns to product launches, and in his spare time has been involved with a selection of small businesses, helping in such areas as product licensing and new product development.

| **Hall of fame** |**1990**

Gold: McKim Advertising
 Silver: Cossette
 Communication-Marketing
 Bronze: Baker Lovick Advertising

1991

Gold: Chiat/Day/Mojo
 Silver: Baker Lovick:BBDO
 Bronze: MacLaren:Lintas

1992

Gold: Chiat/Day
 Silver: Ogilvy & Mather
 Bronze: MacLaren:Lintas

1993

Gold: Geoffrey B. Roche
 & Partners Advertising
 Silver (tie): McKim Baker
 Lovick/BBDO, Taxi
 Bronze: BCP

1994

Gold: MacLaren:Lintas
 Silver: BBDO Canada
 Bronze: Geoffrey B. Roche
 & Partners Advertising

1995

Gold: MacLaren McCann
 Silver: BBDO Canada
 Bronze: Leo Burnett

1996

Gold: Leo Burnett
 Silver: Palmer Jarvis Communications
 Bronze: BBDO Canada

1997

Gold: Roche Macaulay
 & Partners Advertising
 Silver: Palmer Jarvis Communications
 Bronze: Leo Burnett

1998

Gold: Roche Macaulay
 & Partners Advertising
 Silver: BBDO Canada
 Bronze: Palmer Jarvis DDB

1999

Gold: Palmer Jarvis DDB
 Silver: Ammirati Puris Lintas
 Bronze: Young & Rubicam

2000

Gold: Palmer Jarvis DDB
 Silver: Taxi
 Bronze: MacLaren McCann

2001

Gold: Palmer Jarvis DDB
 Silver: Ammirati Puris
 Bronze: Taxi

2002

Gold: Taxi
 Silver: Bensimon-Byrne
 Bronze: Zig

2003

Gold: Taxi
 Silver: Palmer Jarvis DDB
 Bronze: Downtown Partners DDB

2004

Gold: Taxi
 Silver: Zig
 Bronze: DDB

2005

Gold: Taxi
 Silver: Rethink
 Bronze: BBDO Canada

2006

Gold: Rethink
 Silver: DDB
 Bronze: Lowe Roche

2007

Gold: DDB
 Silver: Ogilvy & Mather
 Bronze: Taxi

2008

Gold: Taxi
 Silver: BBDO Canada
 Bronze: DDB

2009

Gold: DDB
 Silver: Rethink
 Bronze: Zig



As *strategy* celebrates Canada's 2010 Agencies of the Year, we asked our columnists to consult their crystal balls, and prognosticate on how things will shake out in adland over the next decade...

BY ALDO CUNDARI

THE DECADE TO COME

AGENCY EVOLUTION

Let me start by saying that history is riddled with nutty predictions by far more informed and scholarly individuals than me.

Predicting the future impact of inventions and new concepts on our everyday life can be daunting, and even more so is the attempt to predict how we as marketers are going to create impact for our clients and their brands in the coming years.

Consider these historic pronouncements:

"This 'telephone' has too many shortcomings to be seriously considered as a means of communication. The device is inherently of no value to us." –Western Union internal memo, 1876

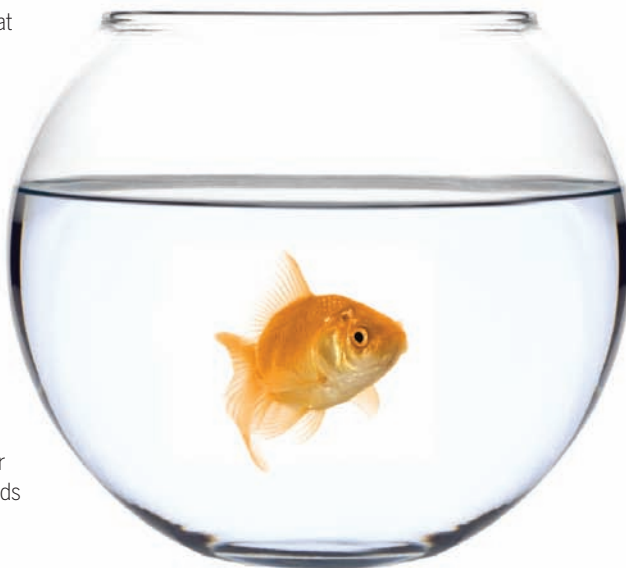
"I think there is a world market for maybe five computers." –Thomas Watson, chairman of IBM, 1943

"640K ought to be enough for anybody." –Bill Gates, 1981

Knowing that some of the most profound thinkers of the last 150 years occasionally got it wrong is the only reason I will venture to stick out my neck here in futurist territory. I believe that the errors we make in predicting the future are rooted in, and driven by, how we apply what we know today.

Marshall McLuhan, when explaining why we're not better predictors of the future, said, "I don't know who discovered water, but it wasn't a fish." When you're immersed in the context (today), there is no other reality to compare it to but the past.

I believe that's a good discussion starting point: how do we move into the future given the major changes that have already overwhelmed our industry over the last few years? Knowing what we know today isn't the predictor of where we are going to be tomorrow, as Alan C. Kay, founding principal of Xerox PARC said, "The best way to predict the



future is to invent it."

Take, for example, some of the ideas that reshaped our marketplace. Even though there were related aspects of existing technology, the innovation completely defined something new that we didn't even know we needed. Like the telephone and computer of our past or the smartphone and iPad of today, the conventional thinking was, "Why do we need it?"

When predicting the future it is better to change the context in which the exercise is presented. Removing the "Why do we need this?" question from the process is probably a great place to start.

Next, our need to communicate with one another has driven a great deal of what's around the corner, which is why I think profound insight into consumer understanding is the roadmap to get there.

I believe that technology-driven, non-intrusive personalized communication tools will

dominate our industry. In recent days I have seen the development of in-store Wi-Fi customer opt-in solutions quietly being tested. If we as marketers are not at the forefront of pioneering or inventing the way to interact with the new consumer at retail, we will be left behind. Remember, don't ask why.

As the world becomes more and more connected on an intuitive level, the need to understand the individual and their ongoing changes in attitude and desire become the only constant approach that will hedge the success of any communication initiative.

There are examples of this innovation already in market, organizations like Media6Degrees and the radical approach they pioneered for ad targeting – tapping the power of social targeting and using social data to create custom audiences based on existing customers. This innovation has outperformed all of the old methods by building audiences using brand loyalists.

It is this "carpe diem" approach that is their predictor of the future. We need more agencies and organizations like Media6Degrees, willing to put it all on the line to forge the future.

Without innovators that create what's to come, we will always be living in the past and battling for what is safe.

This, of course, is not easily done; first you need an organization filled with bright, creative, intelligent nerds. Don't get talent with skills...get innovative talent that has learned to gain skills.

The creative group must be staffed with conceptual thinkers that embrace change and work with expediency. These individuals will always put a premium on great ideas that cut through.

In the end, all you can count on is that change will be the only constant, and talent that embraces it will be your only guarantee.

Aldo Cundari is chairman and CEO of Toronto-based Cundari Group.



BY WILL NOVOSEDLIK

MARCHING BACKWARDS INTO THE FUTURE

If, to quote Vladimir Nabokov, “the future is the obsolete in reverse,” is the agency model obsolete or just getting started? The technological upheavals and channel disruptions of the last 15 years have certainly caused no end to industry hand-wringing on the subject. If Nabokov was right, let’s hope the model is now obsolete, because if the opposite of obsolescence is innovation, then there’s hope for the industry.

Gallows humour aside, perhaps the more apt aphorism in this context was penned by Marshall McLuhan:

“The future of the future is the present.” That’s our only possible frame of reference. Therefore, he said, “we march backwards into the future.”

This image certainly characterizes most of the arguments on the future of advertising, whether they are vitriolic critiques of the “traditional” model, or enthusiastic predictions of its brilliantly technological days to come.

The consistent thread in this debate over the last 10 or so years has been the impact of technology. Whenever a new medium of communication bursts on the scene, the immediate response is to declare the old one – and all its practitioners – dead.

But inevitably, the more mature media never die. They just keep on doing what they do, some losing their prior

we have never seen, but it’s not replacing anything. How could it? It’s not radio. It’s not TV. And it’s certainly not print. It can’t do any of those things, and none of those things can do social media. It does its own thing.

The challenge is to integrate and leverage this ineluctably complicated mess of channels to build brands. Confronted by a growing mass of specialists, the so-called “traditional” agency’s response has been to buy up channel expertise and build a full-service model to keep as much of their clients’ business as possible and diversify their revenue streams.

On the face of it, that seems to make good business sense. But while an agency may be successful in constructing the model, it is not necessarily capable of delivering the same level of quality across disciplines. Biases are inevitable. This is the weak flank most commonly exploited by the specialists, and their argument has gained support in the form of a recent study by Forrester Research.

As depicted in the chart (left), the study purports to demonstrate that no one agency can do it all. Some are good at channel planning, some at brand strategy, some at analytics and some at creative.

The ad agency gets good marks for creative and brand strategy, medium marks for communications strategy, channel planning and channel execution, and poor marks for technology and analytics.

The interactive agency is strong in technology, as well as

digital channel planning and execution. It’s middling in creative and analytics, and poor in brand and communications strategy. Doubtless you will argue with some or all of these claims, depending on where you work. And obviously there are exceptions to the rule.

But if integrating and leveraging the channels is challenging for agencies, and a client chooses to assemble best-in-class specialists, the challenge for the client is integrating the agencies.

Even assuming the best of intentions, inter-agency rivalry is inevitable in these conditions. It can be healthy or it can be disruptive. Naturally, all agencies believe they are creative as well as strategic, and therefore perfectly capable of being the lead brand steward. But the client is the only one who can play that role.

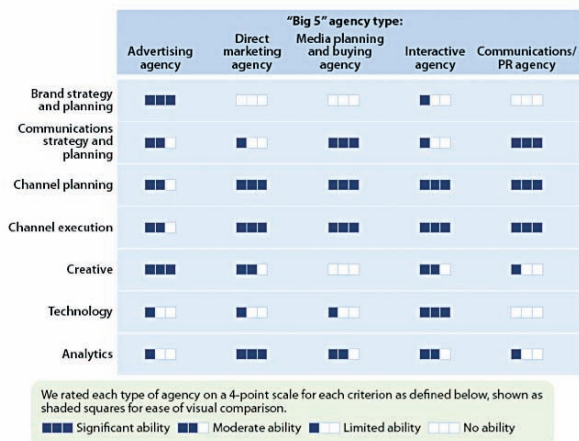
The proponents of the full-service model will say that is exactly why they are the right choice. Whatever. In the end, clients need creativity and top-notch execution from all disciplines. And while I may not agree with some of the metrics in Forrester’s chart, I do agree that no one agency can do it all. The landscape is too complex and dynamic for a one-stop shop, thanks largely to the ruthless pace of technological change.

On the other hand, those who claim that the “traditional” agency has no place in a future where social media, user-generated content and smart, mobile, location-based technology will make them extinct, are dead wrong. They are overlooking the point: a great agency is all about great creative, not great technology.

Give me great creative. The channels will take care of themselves.

Will Novosedlik has 30 years of experience working with brands in Canada, the U.S. and Europe. He can be reached at novosedlik@gmail.com.

BRAND EXPERIENCE



A Forrester Research study suggests no one agency can do it all.

status and others maintaining or even gaining. It’s the practitioners who are challenged to stay alive in the midst of an increasingly dynamic media landscape, not the media in which they ply their trade.

These days it’s social media that is supposed to blow traditional one-way advertising and, presumably, the agencies who produce it, out of the water. For sure, this is a powerful new form of engagement the likes of which



On Oct. 13 in Toronto, *strategy* and *Media in Canada* hosted AToMiC, a daylong exploration of what happens when media innovation, technology and creativity collide. The confab brought together the people, companies and tech that are changing the rules, and even the game, with new ideas and ways for media and audiences to behave.



a. AToMiC chair Bruce Neve, president, MEC; **b.** Morning keynote Kevin Slavin, CEO of Area/Code, shares the future of TV (it's social); **c.** Will Novosedlik on mobile in Canada; **d.** *Globe & Mail* advertising sales VP Andrew Saunders presents *strategy*'s Next Media Star award with exec editor Mary Maddever; **e.** Afternoon keynote Jack Myers gives survival tips for the new media economy; **f.** *strategy* exec publisher Russell Goldstein and CFL commissioner Mark Cohon hang out with CFL stars Willie Pile (#10) and Chad Owens (#2); **g.** The Grey Cup makes the CFL-hosted cocktail party; **h.** PepsiCo's Tony Matta and CFL's Rob Assimakopoulos take in the AToMiC experience; **i.** Wieden+Kennedy's group planning director, Britton Taylor, talks Old Spice; **j.** Geneva Film's James Stewart talks 3D; **k.** P&G's Robb Hadley compares and contrasts ProGlide and Old Spice ROI; **l.** Unilever's Sharon MacLeod discusses Dove's summer webisode program; **m.** SMG CEO Lauren Richards on next-gen branded content; **n.** Delegates soak up 3D in the AToMiC tech playground. **All photos by Dwayne Hill.**

A POCKET GUIDE TO ALL THINGS VANCOUVER AND TORONTO

® Brought to you by Rethink — now available in classic Vancouver or new Toronto flavour.

BEST PATIO

Vancouver: What is this word patio you speak of?

Toronto: Throw a rock.

BEST PLACE TO GET HIGH

Vancouver: Yes.

Toronto: Vancouver.

BEST NIGHTLIFE

Vancouver: Well, there is night. That has to count for at least half.

Toronto: You call standing in line with other douchebags nightlife? Yeah, we do too.

BEST WATERFRONT

Vancouver: Sunset Beach.

Toronto: My eyes! They burn! Agggghh, the chemicals!!!

BEST PLACE TO GET PAID REALLY WELL

Vancouver: Toronto.

Toronto: The shop to which you're jumping ship. You are planning it, right?

BEST DRUNKEN INDUSTRY EVENT

Vancouver: Lotus Awards.

Toronto: Any day that ends with "day."

BEST ELEVATOR SMALL TALK

Vancouver: "So, crazy busy?"

Toronto: "So, I heard you quit."

BEST PLACE TO HAIL A CAB

Vancouver: Seattle.

Toronto: Outside. But best put that credit card away, jerko.

BEST PLACE TO LEGALLY RAISE CHICKENS

Vancouver: In your backyard.

Toronto: Seriously? Dipshit hippies.

BEST PLACE TO BRAINSTORM

Vancouver: At a "coffee shop."

Toronto: At a coffee shop.

BEST PLACE TO SAY "RECO"

Vancouver: Nowhere.

Toronto: Seriously. Are you that frigging important you need to shave precious syllables from your day?

BEST PLACE TO FIND AFFORDABLE RENT

Vancouver: I'm sorry I didn't mean to laugh, that was rude.

Toronto: You rent? I'm going to go stand over there now.

BEST PLACE TO SEE A BILLBOARD YOU WORKED ON

Vancouver: We don't really have billboards.

Toronto: Seriously? Dipshit hippies.



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MOBILE PHONE
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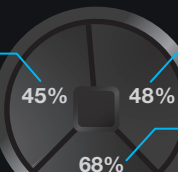
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To learn more about smartphones and the people who use them, contact David MacPhie at info@sympaticomobile.ca

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Source: 2010 Hotspex/Sympatico.ca Canadian Mobile Usage study (unless otherwise noted).



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